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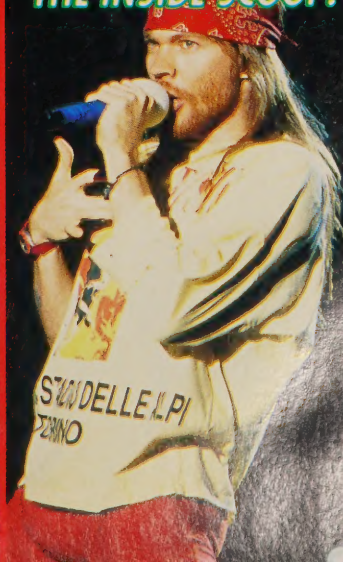
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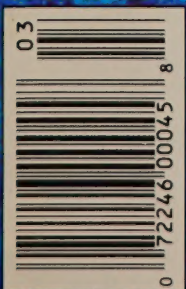
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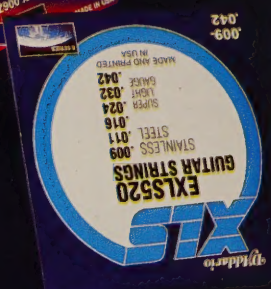
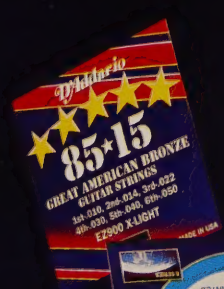
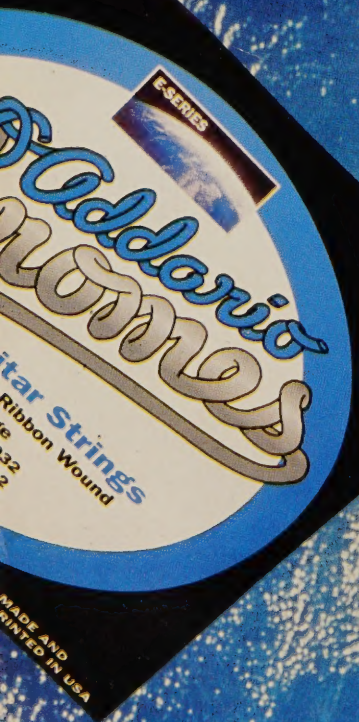
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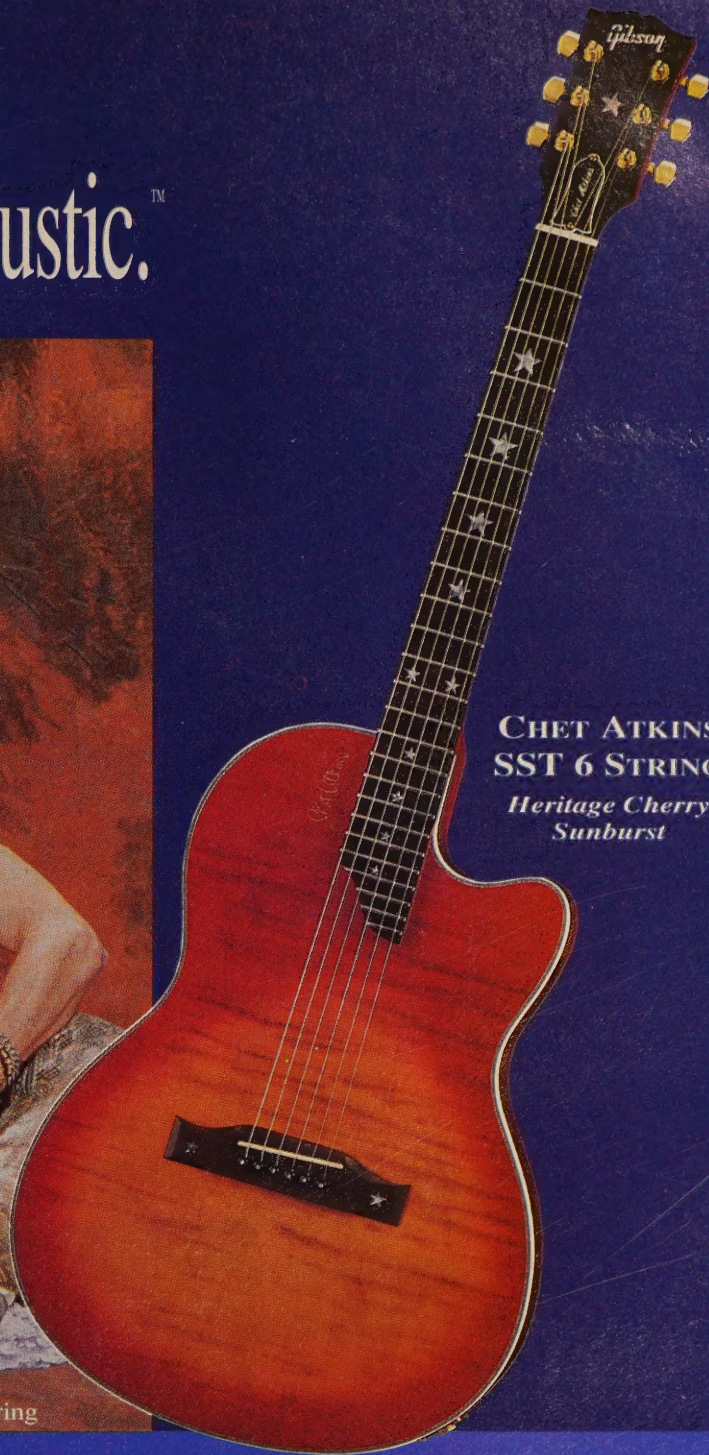
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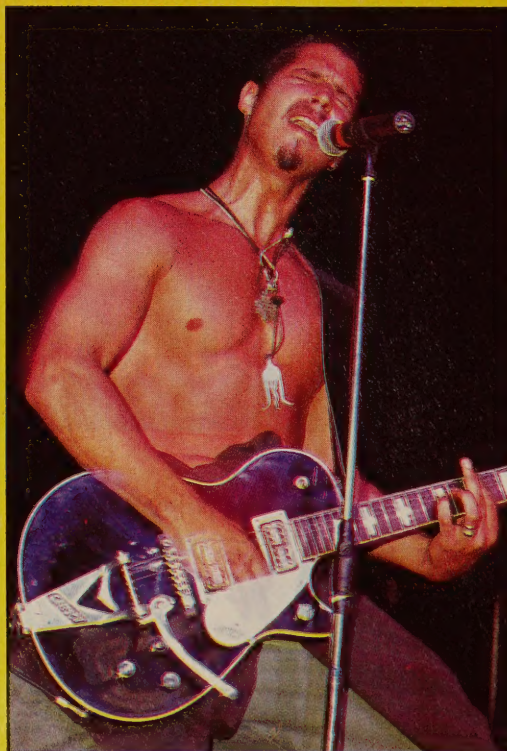
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Choices. Life is full of them. If you always knew

which option was right, they wouldn't call them choices.

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you know which kit is right for you? One way is to look at

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SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

I want you to know that Bon Jovi ain't no metal band. Heck, they ain't even a hard rock band. They're a bunch of pop-rock and roll b.s. The space used on Bon Jovi can be better used on bands like Slayer, Metallica, Megadeth, Anthrax, Testament and Exodus. Putting Bon Jovi in **Hit Parader** is like putting Meat Loaf, Don Henley or INXS in your mag.

Brian Richards
Tampa, FL

Could you please, please, please put a big (or semi-big) picture of Stone Gossard of Pearl Jam in your magazine. He is my favorite musician. He is an excellent musician and songwriter. I like him so much. Every time I see him, my heart flutters. Everything I've ever seen him do, I love. I'm sorry for sounding like a girl with a huge crush, but I can't help it. I couldn't say I love him, but I am extremely glad I know who he is. I know most people say how much they "love" Eddie Vedder. He's really cool and a special person but if someone mentions Pearl Jam, my first thought is of Stone. Every time someone says the word "Stone," it makes me shiver. I've heard him in Green River, Mother Love Bone, Temple of the Dog, the extraordinary Pearl Jam and Brad. I would go on but you would probably get tired of it.

A major Stone fan.

Thanks for the article on Pearl Jam. It's nice that you're not caving into the pressure you keep getting from all the diehard "headbangers" about printing pieces on alternative music. I feel that music is music, and if we would all go back to calling it 'rock' without the labels and prefixes then people wouldn't be so quick to put down music that they don't have the courage or open-mindedness to try. Some metal fans will run the other way if they hear the word "alternative" without even checking out songs like Soundgarden's *Outshined*, Pearl Jam's *Even Flow* or Alice In Chains *Man In The Box*—how sad. They don't know what they're missing. Thanks for the variety.

Chris Seward
Columbus, OH

I'm writing about Kiss celebrating their 20th anniversary and putting their handprints on wet cement at Hollywood's Rock Walk on May 18th. Where were Ace Frehley and Peter Criss? Why weren't they at the ceremony? It's very painful to see two Kiss bandmates treating their founding band members badly. I like Gene and Paul, but why can't they say positive things about Ace Frehley instead of negative things about him? There's more to life than fast cars, fame, money and bikini babes. What about friendship and old time memories (good

Alien Nation rocks. And Scorpions have never recorded a song as bluesy and beautiful as *Woman*. **Hit Parader**, you've lost a lot of credibility with me.

R.K.
Baltimore, MD

This letter is for each member of Bon Jovi, who made my weekend the best when they came to Britain on September 18 and 19, and performed the best concert I ever witnessed. One of our British mags said "Bon Jovi are the people's band" and I totally agree.

Richie Sambora rules but I love all the members of Bon Jovi. My pal Joanne sends love to David Bryan. Bon Jovi kicked ass that weekend and they will continue to do so for many years to come... **Keep The Faith**. I would also like to praise Vince Neil on his first solo album; I was dubious about purchasing it since his departure from Crue, but thought 'what the hell'. I have to hand it to the guy, it was brilliant, the music, Vince's unusual style of singing, made up the perfect album.

Karen Elliott
Middlesesc, England



The Scorpions: Did we "miss" with them?

or bad)? I'm not taking sides or anything. I'm only expressing my feelings in this letter but I just want to say that I cherish the old Kiss more than the current Kiss.

Aubrey Aragon
Phoenix, AZ

PS. Don't make it look like Kiss Army vs. Rock Soldiers, what will the diehard fans think?

You clowns gave the Scorpions' new album, **Face The Heat** a "miss" in your review column. Did you even listen to the disc? To say "once you've heard one Scorpions album, you've heard them all" is a total write-off, because Scorpions do have variety on every one of their albums. Go find a previous Scorpions album with songs about politics. *Under The Same Sun* and *Alien Nation* have anti-hate sentiments just as *Wind Of Change* did on their **Crazy World** album, but all those songs are about issues other than the Berlin Wall coming down, and they're different musically.

I was pleasantly surprised to see you included an article on The Almighty (November 1993). I've been an avid follower of The Almighty for about three years now. It was nice to see that at least one American magazine has caught on to this amazing band from the U.K. I just wish that more Americans would give this awesome band a chance. Though I was pleased to see the article, I did notice a few factual errors. Tantrum is no longer the guitarist for the band. Pete Friesin', formerly of Alice Cooper's band, joined the Almighty last year and plays on their latest album, **Powertrippin'**. The other error was the band's first album wasn't self-titled, but called **Blood, Fire and Love**. Thank you for an otherwise great article and I hope to see more on the Almighty in future issues of **Hit Parader**.

Jenn Miller
Indiana, PA

So you call **Hit Parader** the ultimate metal magazine! I've been regularly buying it for two years (and pay nearly 7



Mercyful Fate:
They'll
put a spell
on you!

U.S. dollars for an issue) and never read a word about Manowar. If they aren't a metal band, nobody is. It's not enough to put Metallica, Megadeth or Skid Row in a journal and then call it a metal magazine. Nothing against Metallica or Megadeth, I love them too. But pay attention to the real metal. Never heard about **Sign of the Hammer**, **Fighting the World**, **Kings of Metal** or their metal hymn *Metal Warriors* on their latest **Triumph Of Steel**? Open your eyes! true metal does exist. Please print a photo about the one and only metal warriors, my and many other's favorite band Manowar. Joey DeMaio, I look up to you!

Death to false metal!!!
Michael Spithoven
Luxembourg

Who does the *Indie Reviews*? Whoever you are, listen: if you do not appreciate heavy metal, why do you review metal albums? Your review of Mercyful Fate's **In The Shadows** (Nov. 1993) offers the reader absolutely no idea of how the album sounds; you do not mention the immaculate production, the excellent heart-rendering vocals, the brilliant melodic leads or the heavy doom-laden riffs and the haunting high-energy speed riffs. Instead you give a brief history of Mercyful Fate and King Diamond, which takes up most of the "review" (his fans already know his history, and those who have not yet heard him really don't care). Then you insult the album (his fans HAVE anxiously awaited a Mercyful Fate reunion). Then you make it clear that you only listened to the first two songs by citing only the first two songs (had you listened, you would have definitely cited *The Old Oak*, *Thirteen Invitations* or *Legend of the Headless Rider*). Both Mercyful Fate and King Diamond have succeeded greatly—not through Top 40 lists or selling out to money but by providing true heavy metal to those of us who know and love true metal. No vocalist is better than King Diamond, and he captures an audience better than Halford, Ozzy, Dianno or even Dio. No band is heavier or truer to

heavy metal than either King Diamond or Mercyful Fate (sure, some are faster or more thrash, but none are more metallic.) They are the best two bands to come out of the '80s and the best two to come into the '90s. They have never sold out to the industry (as Metallica, Judas Priest (**Turbo Lover**), Megadeth, and Ozzy have). And from 1983 to 1993, King Diamond has not ONCE failed to release his dark music each and every year. For those of us who love heavy metal, there is only one undisputed "King." Listen and LEARN: King Diamond, Mercyful Fate, Black Sabbath, Slayer, Forbidden, Deicide, Skid Row, Neurosis, Bathory, Killers, Fight, Dio, Danzig, Sepultura.

Slaytanic Regards
Karlene Sands

Dreams really do come true. I used to think that it happened to everyone else BUT me. I don't think that way anymore! I have waited 10 years to meet Joe Elliott of Def Leppard and it finally happened Friday, August 13 at Jones Beach in New York. I wanted to tell them, especially Joe, how they saved my life. I told him and he even gave me some advice. That was the greatest night of my life, because a diehard fan like myself actually got the chance to meet her idol. Joe was so nice to me—he took pictures with me and signed my Def Leppard jacket and a tour book. I can't express to him how grateful I was to meet him—finally. I hope he reads this and knows how much it meant to me for everything that he's done. Joe, you are truly THE best.

Joanna Finkelstein
Long Island, NY

Layne Staley and Alice In Chains, your music is basically what keeps me going every day. It's given me a whole new outlook on life and how to deal with a lot of my problems instead of giving up. Layne, I love you and wish you the best of luck in overcoming your drug problem. Please take care of yourself. To Jerry, Sean and Mike, good luck in the future. I love all of you.

R. Warren.



Alice in Chains "JAR OF FLIES" EP

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A HOME STUDY PROGRAM

It really pisses me off that all these people make such a big deal over bands like Guns N' Roses, Kiss and Motley Crue. A lot of people don't realize that there are many bands who are much better and don't get the attention they deserve. For example Pantera is one of the best metal bands around. When was the last time you've seen them on the cover of any magazine? It would be really cool if you would print more on Pantera. I would also appreciate it if Megadeth, Iron Maiden and Queensryche would be mentioned more.

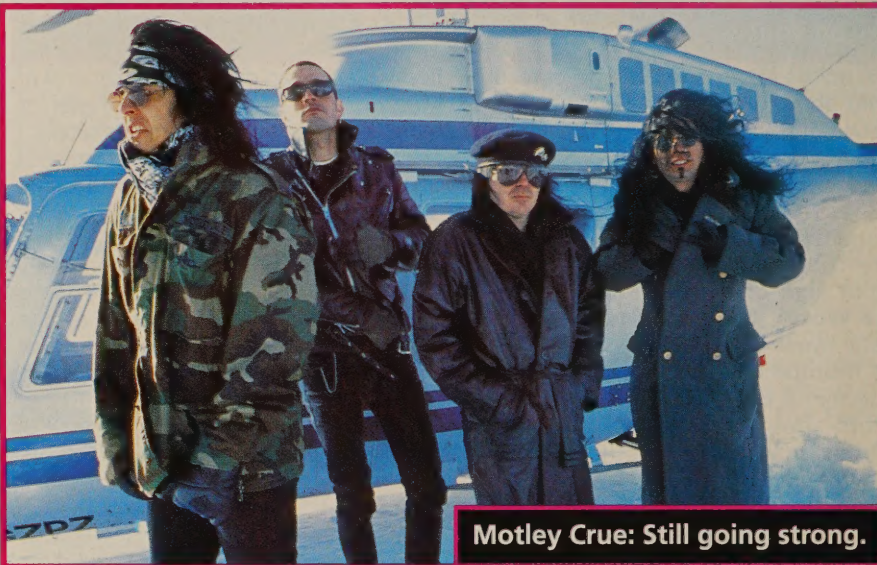
**Pantera Freaks
Beachwood, NJ**

I have been reading your mag for many years now. I appreciate all that you people do to keep me updated about my favorite bands (Motley Crue, Guns N' Roses). I have been listening to these bands since they first came out. I am an avid collector of anything about them. I have a great deal of respect and admiration for all musicians. They lead a very strenuous lifestyle. I am a 24 year old woman. I, too, lead a strenuous lifestyle. I work for the carnival and have done so for many years. Yes, I am a carnie. Like musicians, I have seen a million faces, been a million places, worked a million hours and I, too, have a million tired bones. We have a few things in common. We are always on the road, eating grand slam breakfasts at Dennys. We

want to see what it's gonna be like in the next city or town. And unfortunately people seem to give us a ration of crap, because of who we are and what we do. Like Axl (my favorite vocalist), he's been slammed, crammed and just plain screwed by people who don't know what's really going on. Everybody makes mistakes. I'll be the first to admit that there's no halo hanging over my head. This doesn't mean you should slam on me because I'm a carnie. People are people no matter who you are, what you do, your sex color or creed. I am a tax

payer and work my fingers to the bones. Sometimes I wonder for what? To be trashed? Not! People need to clean off their doorsteps before they try to clean mine. You'd better watch out because karma is very serious and very real. I would like to thank Motley Crue and G N' R for a non-stop commitment to rock my world (Axl and Vince). Thanks to all the bands I had the pleasure of growing up with. And a special thanks to **Hit Parader** for a kick ass mag.

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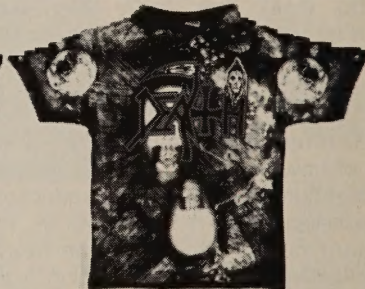
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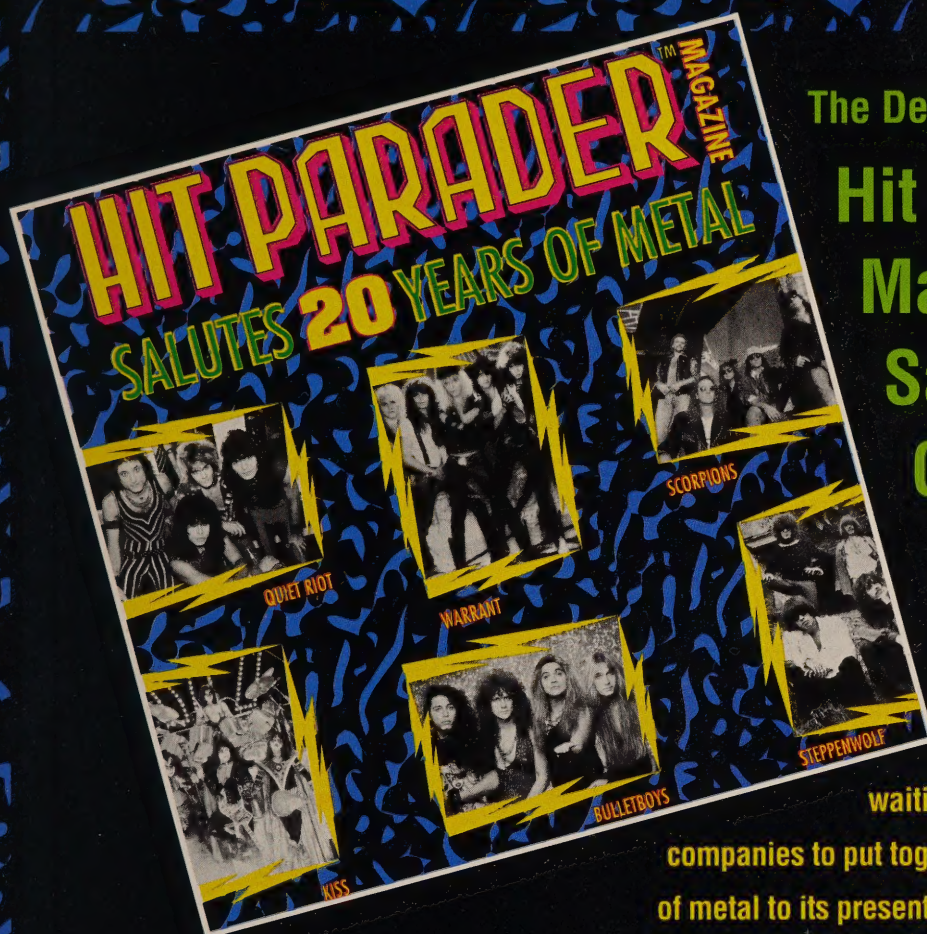


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THE INFORMATION CENTER

Motley Crue have decided to call their long-anticipated new disc, **Motley Crue**. What happened to the much-banded-about title **'Til Death Do Us Part**? According to Motley main man Nikki Sixx, that title just grew a little old. "People have been talking about this album with that title for more than a year," the Cruester said. "It almost seems like that album came and went. Since we're really a new band with John Corabi with us, I think the best thing might just be to call it **Motley Crue**. That works because there's a real minimalist feel to the cover we've designed."

Black Sabbath are back in business. Following their botched reunion efforts with Ozzy Osbourne, the band has rehired vocalist Tony Martin (with whom they recorded two previous albums) and recorded a new collection of tunes that'll be hitting record stores before Christmas. In addition, there's talk that Sabbath will unite with another legendary British metal unit, Deep Purple, for a series of special concerts both in Europe and America.

Metallica have been feeling a bit of pressure to play a few live dates in support of their new, massive **Binge & Purge** live collection. The **B&P** set, which features no less than three CDs and three videos worth of live material, has already set sales records, yet the Metallimen seem disinterested in even considering hitting the road again. "We're off the road," guitarist Kirk Hammett said bluntly. Still, with Metallica, anything

is possible, and it's not beyond reason to think that the boys could play a few special gigs in and around their West Coast homes early in the new year.

Another major band apparently resisting the tour temptation is Guns N' Roses. It's no secret that forces at their record label have expressed hope that the band might do something special to support their latest release, the "cover tune" collection, **The Spaghetti Incident?** But so far, Axl, Slash and the boys have turned a deaf ear, preferring to focus

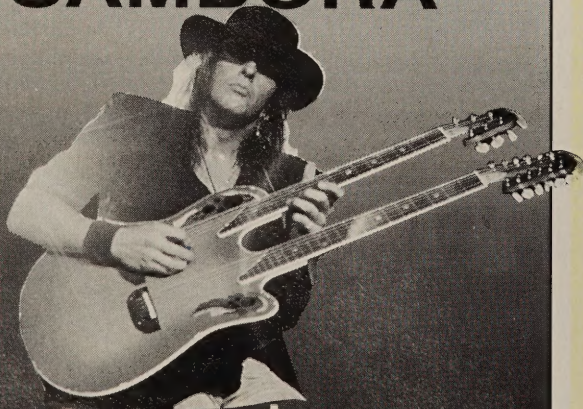
Tony Martin and Tony Iommi together again.



in on their wide variety of solo projects. While we know guitarist Gilby Clarke is working on a solo disc, and that bassist Duff McKagan is on the road supporting his first solo venture, there's still no positive word as to when and if vocalist Axl Rose's oft-rumored solo project may see the light of day.

TIDBITS & ASIDES: Is Iron Maiden getting closer to naming their new vocalist?.... Has Warrant patched things up with vocalist Jani Lane?.... Is Kiss working on "something very special" for the near future?

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ROOTS

BY JODI SUMMERS

you end up stepping outside of the fire, so to speak. Then you can look back in and be more objective. You see all the bad things that you've been diseased with, but as long as you figure it out, then it's alright."

When Shannon returns home, life is not at all like it was at age 15. In the innocent times at rural McKutchen High School, Shannon wasn't one of the freaky musician types, or outcasts, like fellow Indiana native Axl Rose.

trees, Shannon joined the track and field contingent as a pole vaulter.

"Going through school, I totally wanted to be what my parents wanted me to be," he admitted. "At 16 years old, I had this realization that I'd been living my life for someone else. I go back and I look at family photos and I see it. I see the look in my eye, a lost kid who had his hair cut short to stay on the wrestling team when he didn't really want to be on the wrestling team. But

BLIND MELON'S SHANNON HOON

When some rockers finally get off the road, they traditionally head in the direction of some exotic locale like Hawaii or New Guinea. They just want to get away from the chaos and commotion that goes with playing in front of 10,000 people on a regular basis; they just want to be normal. To become a real person again, Blind Melon's vocalist Shannon Hoon retreated to what he calls "the womb." When Blind Melon are not out with Pearl Jam, Lenny Kravitz or Neil Young, Shannon heads back to his native home, Lafayette, Indiana, because for him, there's no place else on earth quite like it.

Granted, Lafayette wasn't always this paradise smack dab in the heart of the Midwest. Like any kid,

"Drinking and fighting was all life was about in Indiana."

when high school ended, there was nothing Shannon wanted to do more than leave town.

"When you've spent your whole life growing up in a certain environment, you're diseased with all the bad elements of it, and normally you don't even realize it," he confessed. "Drinking and fighting was about all life consisted of, and moving away, was all I wanted to do. But after that happens,

Shannon conformed. He was a jock for all seasons. In the autumn, he played football. Come winter it was wrestling, and when the buds appeared on the

it was a way to be accepted. Then you realize you're doing it for someone else, and suddenly, you don't even have your own identity. Everything you loved doing hasn't played a roll in your life at all."

There was no great enlightening bolt of enlightenment, yet slowly but surely it dawned on Shannon that he didn't really care about sports. He was doing it because his parents had suggested it. He was accepted by all the other jocks, and for some reason, the babes always liked the jocks, so it just put him in the right circles. But when he actually thought about whether he enjoyed doing sports, and whether or not it was making him happy, he realized none of it much mattered at all. So he quit, which resulted in total chaos.

"My parents freaked out and wondered what the hell was wrong because I'd wandered off with no form of communication," Shannon confirmed. "I built all these walls around me and didn't let a lot of people in. I had to push my parents away and go out and find my own self. We're all that way," he added. "I'm not any different than you. Figuring out how you got from

point A to point B is always a difficult time, but if you can piece it together, it's going to benefit you in the future, wherever it is that you may be going."



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GAME BYTES

THE LATEST IN VIDEO GAME ACTION!

BY JEFF KITTS

DRACULA/Genesis/Sony Imagesoft

A story as complex and as gripping as author Bram Stoker's classic **Dracula** tale needs a video game equally as compelling. Unfortunately, Sony Imagesoft's **Dracula** (Genesis) doesn't do the horror story (or the recent movie it was modeled after) justice. And that's a real shame, seeing as the storyline/concept for the game is an already-written, classic piece of English literature—all Sony had to do was translate the story into a good game. But they failed to do so, resulting in a very generic, run/jump/shoot action/platform game.

In this 16 level frightfest, you control Jonathan Harker as he journeys to Castle Dracula, escapes from the castle, explores Hillingham Estate, follows the trail to Carfax Abbey and finally, meets an armor-clad Dracula in Transylvania. Along the way, you jump across platforms and slash and shoot pesky enemies (rats, bats, wild dogs, giant spiders and occasionally a Dracula boss that comes in various demonic forms). That's basically it—and it gets repetitive quickly.

But without a doubt, the most unattractive aspect of **Dracula** are the controls. The enemies are difficult to kill or avoid without being injured, and quite often giant spikes will jut out from the ceilings and floors before you even see them. To say that you'll spend most of the game on the verge of death is an understatement—and the lack of a password or save feature only makes matters worse.

Between last year's mediocre movie adaptation and Sony's new—and equally mediocre—Genesis game, the Prince Of Darkness is probably rolling over in his casket.

GRAPHICS: 7.5/SOUND: 8/CONTROLS: 7/OVERALL: 7.5

DAFFY DUCK: THE MARVIN MISSIONS/SNES/Sunsoft

The Sunsoft company did a magnificent job with last year's **Road Runner's Death Valley Rally** SNES game, so we know they have what it takes to translate a classic Saturday morning cartoon into a great 16-bit game. Unfortunately, **Daffy Duck: The Marvin Missions** misses the mark that **Road Runner** hit with such bulls-eye precision.

On one hand, **Daffy Duck** is a wonderful adaptation of the Looney Tunes classic (in this case, the **Duck Dodgers In The 24 1/2 Century** episode), with terrific graphics and animation (Daffy, Porky Pig, Marvin the Martian and his big, green "just add water" creatures look and act exactly as they do in the cartoon) and sound taken right from the actual cartoon. But as far as the game play is concerned, it's your typical run/jump/shoot action/platform affair.

Through five missions (each broken down into difficult sub-missions), you control Daffy in his quest to stop Marvin from blowing up the earth. Daffy has an assortment of weapons at his disposal (toggling between them can take time, usually costing valuable health points) and can use his jet pack to fly out of a sticky situation. Along the way, Daffy must shoot the green martians and other enemies, plus pick up

extra health, gems and cash which can be used to upgrade weapons.

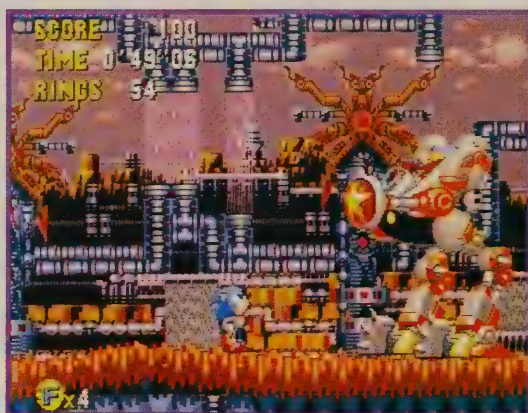
Daffy Duck could have been an excellent game if not for one serious downfall—the controls are positively atrocious! Daffy is constantly slipping off ledges and misjudging platform jumps, making for some very frustrating and difficult game play.

GRAPHICS: 8.5/SOUND: 8/CONTROLS: 6/OVERALL: 8

ROLLING THUNDER 3/Genesis/Namco

The third installment in the Namco's **Rolling Thunder** spy-shooter series is not only the best of the three, but also one of the most enjoyable Genesis games of 1993. Like it's predecessor, **Rolling Thunder 3** isn't overly imaginative or original—but it does work. The game play is simple, but effective. As Jay, an operative of the World Police Criminal Organization, you fight your way through ten side-scrolling, action-packed levels in your quest to defeat the crime boss, lieutenant Dread. You can pick only one weapon at the start of each level (ranging from a flame thrower to hand grenades), and your object is to shoot the gun-toting soldiers that stand in your way. As you battle along the two tiers (sometimes more) of each screen, you can enter doorways to pick up extra weapons and dodge enemy gunfire.

The game play is very much like that of **Rolling Thunder 2**, only this time the action takes place not only on land, but on the sea (you pilot a jet-ski), on the highway (on a motorcycle) and in the air (on board a 747 that's been overtaken by terrorists). The variation keeps things moving along at a fast, unpredictable pace and keeps the game from growing tiresome.



Rolling Thunder 3 also has a very likable, modern-day quality to it. No monsters, talking animals, aliens or spaceships—just spies, guns, agents and a storyline that'll keep you intrigued. Nothing revolutionary, but a terrific game nevertheless.

GRAPHICS: 8/SOUND: 7.5/CONTROL: 8/OVERALL: 8.5

SONIC THE HEDGEHOG

CD/Sega CD/Sega

Wow. If you thought it couldn't get any bigger, better and faster than **Sonic The Hedgehog 2** (Genesis), wait 'til you check out **Sonic The Hedgehog** on the Sega CD! In fact, not only is this the ultimate Sonic adventure, but it's also the best CD to hit the otherwise lame Sega CD platform.

In his debut appearance on CD, Sonic goes head-to-head against the Metal Sonic, the evil Dr. Robotnik's latest diabolic creation. After Sonic's cute "friend" (yeah, right) Princess Sally is captured by the Metal Sonic, Sonic must try to rescue her and stop Robotnik from collecting all the Time Stones and ultimately ruling the world. The only good thing about this storyline is that it doesn't involve Tails, that annoying little rodent in the last Sonic adventure.

Sonic The Hedgehog CD has over 60 levels of fast-paced platform action in the great tradition of the original **Sonic** cart and its even better sequel. A lot of it you've seen before (like Sonic's Super Spin Attack, the power items inside the t.v. monitors, the lamp posts, collapsing floors, etc.)—but most of it's new. Sonic comes equipped with 3 new moves, including the Super Peel out, the Super Spin Dash and the Super Grip, and the ability to warp between different periods of time in an instant (past, present and future zones). But the Special Stages (**Sonic** CD's answer to the **Sonic 2**'s Chaos Emerald bonus rounds) are the most impressive. With rotation and scaling very much like the SNES's "Mode 7" capabilities (used well in **Super Star Wars** and **NCAA Basketball**), the Special Stages put Sonic in a race to destroy UFOs on an incredible-looking 3-D course. The graphics are razor-sharp (although sometimes too cluttered) and the soundtrack features CD-quality tunes that change constantly.

Sonic The Hedgehog CD is a superb achievement from the folks at Sega, out-doing their previous **Sonic** efforts by a longshot. Not only is it the best and most worth-while Sega CD so far, but it's quite possible the finest platform game ever.

GRAPHICS: 9/SOUND: 8.5/CONTROLS: 9/OVERALL: 9.5

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CAUGHT IN THE ACT

BY ROB ANDREWS

DEEP PURPLE

The backstage door is closed with a beefy security guard standing in front of it. From the other side of the locked sanctuary sweet guitar sounds are emanating, cutting through the dank basement atmosphere like the proverbial hot knife through butter. "Blackmore's in there," a record label executive says in hushed tones of reverence, as if not to disturb the maestro behind the guarded portal. As if on cue, just then a flurry of trademarked notes can be heard—then silence. Minutes pass. The door finally opens and the thin, black-clad figure of Ritchie Blackmore emerges. He unsmilingly passes by the entourage that has gathered near Deep Purple's dressing area and joins his bandmates for a pre-concert meeting in an adjoining room. As Blackmore walks by, eyes light up all around him. They call it Star Quality. Some guys have it—most don't. For more than 25 years, Blackmore's had it in spades.

"Ritchie's still the hub of this band," keyboardist Jon Lord explained as he waits for the show to begin. "It was when he told me that he wanted to see Purple continue that I knew this tour would happen. There were moments I had my doubts. But over the last 25 years, this band has caused more than a

few doubts in my mind."

Yes, Deep Purple are back on the road. These legendary metal warriors have reunited their "classic" lineup (Blackmore, Lord, vocalist Ian Gillan, drummer Ian Paice and bassist Roger Glover) and are out there backing their latest album, **The Battle Rages On**. No title could be more appropriate for this outfit, whose inner band feuds have been as much the part of their history as such albums as **In Rock**, **Fireball** and **Made In Japan**. But things seem to be going rather smoothly on the road these days for the Purple people—as long as they give each other some distance.

"Roger and I are very close," Lord said. "So we often hang out together. Ritchie, on the other hand, tends to keep very much to himself. And you'll never find Ritchie and Gillan together—they don't get along at all. But just ask Ritchie how important Ian is for the band's live show and he'll tell

lights go up, it's near impossible to find a more cohesive, talented and entertaining band in rock than Deep Purple. After more than a quarter century, these guys can still teach the new kids on the block (pardon the expression) a thing or two about metal mayhem. Sure the old favorites are there; *Smoke On The Water*, *Space Truckin*, *My Woman From Tokyo*. But this is far from an "oldies" show. The crowd is a mix of greying rockers and youngsters catching the Purple fever for the first time, and they seem to enjoy the new songs just as much as the classics.

"If we felt that all we could do was go out and play things from 20 years ago, we wouldn't do it," Lord said. "I think we're sounding better today than we have in years, and the material on **The Battle Rages On** fits in very well with some of our more familiar material. All-in-all I think this is a very strong set, perhaps the strongest we've ever played. It's

fresh and exciting each night because there's a good blend of old and new. We know



Ritchie Blackmore:
Still the hub of the
Purple on stage
onslaught.

many of the fans are coming to hear things like *Smoke On The Water*, and we wouldn't disappoint them. But we want to expose them to where we are now as well."

With the Black Sabbath reunion now dust, and any hope for a Led Zeppelin reformation growing fainter by the hour, Deep Purple stands alone as metal's most hallowed existing unit. And, as they tour the world for the zillionth time, they seem content in knowing that their place in the rock pantheon is still secure. Nothing it seems—feuds, poor personnel decisions or lackluster albums, can remove the sheen from this legendary outfit; the are still the Highway Stars.

you that without him, there really is no Deep Purple. So we all put up with some things just to get together and go on the road. Thankfully we've all grown up enough not to let our differences tear us apart."

As Lord indicated, once on stage, any private squabbles are forgotten. When the house lights go down and the stage

"It is strange to think that there are fans out there who weren't even born when we released our first album," Lord said. "But that doesn't bother us at all. If we didn't still feel relevant, and know that we could still do it, we wouldn't be out here. We enjoy it, and we enjoy knowing that we're still capable of playing up to both the fans' expectations and our own."

PHOTO: NEIL ZLOZOWER

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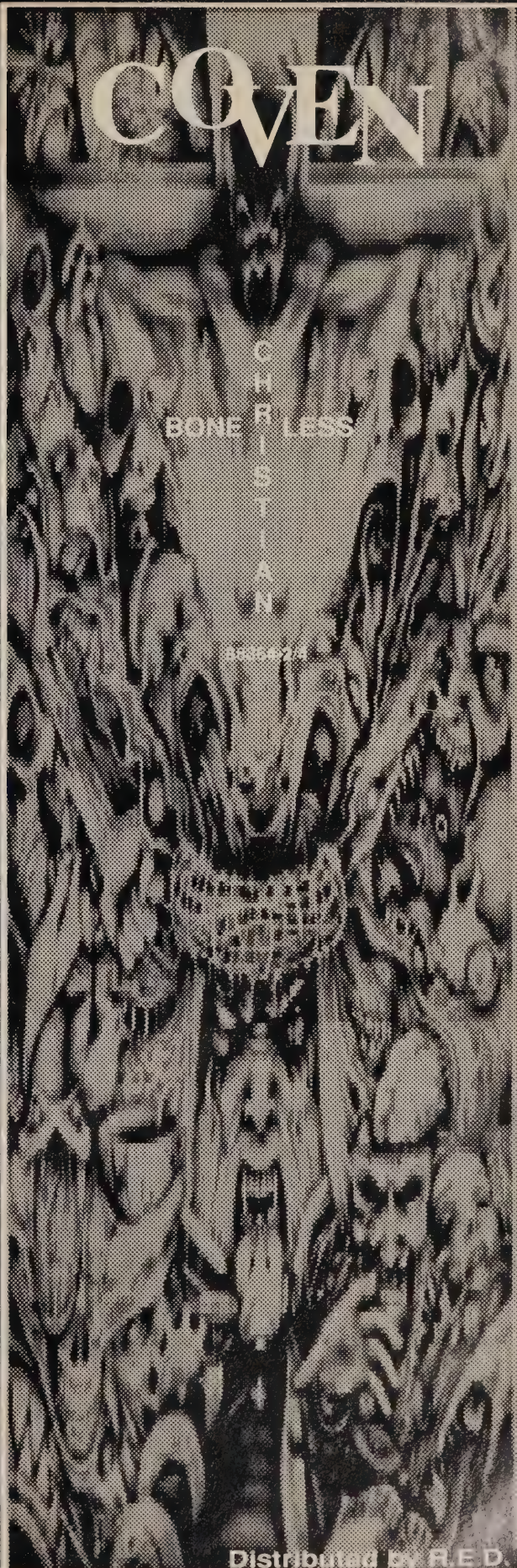


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PICK HIT

BY RYAN HAYMAKER

SCREAMING JETS

Do you remember those Mel Gibson *Road Warrior* movies from a few years ago? Well, it seems as if the members of the Screaming Jets not only watched those flicks but ingested every nuance and subtlety (if dare we think there were such things in those blood-n-guts epics) that those cinema classics provided. From their tattoo-covered bodies to the Mohawk hairstyle favored by vocalist David Gleeson, these Australian rockers are true road warriors come-to-life. And the kill-for-thrills attitude presented on their latest album, *Tear Of Thought*, proves that Gleeson, guitarists Grant Walmsley and Richard Lara, drummer Brad Heaney and bassist Paul Wossen aren't mere poseurs. These guys not only look the part of netherwordly cutthroats, they act it as well.

"A lot of people make that 'road warrior' comparison," Gleeson said. "But to us, it's more a reflection of the amount of time we spend on the road than anything else. We've averaged over 200 live shows a year over the last three years, so we spend a lot of time on the road."

Screaming Jets: "We've averaged over 200 live shows a year over the last three years."

The genesis of the Screaming Jets occurred when Gleeson and Walmsley, two self-proclaimed "surf punks" from Newcastle, a suburb of Sydney, formed their first band, Aspect, in 1985. Forced to play mostly cover tunes on the tough-as-nails local bar circuit, the pair quickly saw that Aspect was headed for a dead end. Shortly thereafter, the pair made a pledge to play only original material, and put together the first version of the Screaming Jets. Within months, their "check this out" attitude and unusual appearance won them a small but loyal following that convinced

them to take aim at bigger targets.

"The fans convinced us to enter a national battle of the bands competition," Gleeson said. "I don't know if we would have done that without their support. We were kind of satisfied just to be able to play our own songs in the clubs of Sydney and Newcastle at the time. Anything more than that was little more than a dream. But we entered that contest, and we won. That really kicked everything into high gear."

The band's first album, *All For One*, was a sensation throughout Australia, entering the sales charts at the Number 3 position. A national tour of their homeland was followed by a five week tour of England and a six week stint in America, and it certainly appeared as if these Aussie rockers were on their way. But things didn't go that

lar, wanted to make sure the album reflected the exponential growth process the band had undergone since their debut release, and on such tracks as *here i go*, *shivers* and *helping hand* that growth is obvious. While from their appearance one might imagine the Screaming Jets might favor eating raw meat and playing three chord rockers, the imagination and variety of their musical approach may catch you by surprise. Yeah, they rock, but they do it with an unusual degree of zest and style.

"There is a real sense of story to the songs on this album," Wossen said. "You don't try and write songs that people can relate to; you try and write songs that capture a mood or an emotion or a character."

"A lot of people make that 'road warrior' comparison."



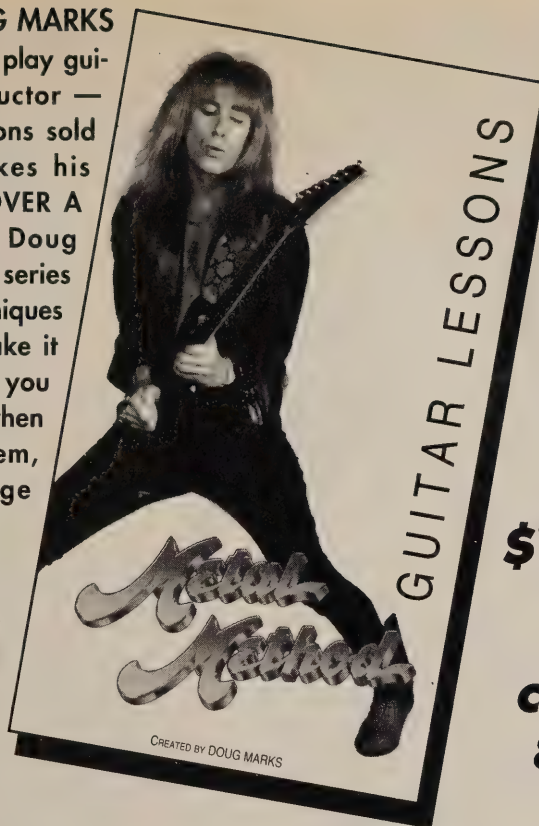
well on the European leg of their tour, and despite some rave reviews, the band returned home with a few wounds that needed time to heal. They decided to relocate temporarily in Los Angeles where they cut a five song EP curiously titled, *Living In England*.

Following that, the band returned home to Australia to begin work on the songs for *Tear Of Thought*. Gleeson, in particu-

You write songs because you have to. I can't turn that on and off. These are songs that express what we have seen and experienced over the past two years. It's not all deep and dark because that's not the sort of people we are. But there is an anger and a feeling of violence; there are also songs that almost dribble happiness. We're a band that enjoys variety and just doing what needs to be done. I guess we're just a little hard to figure out. Just don't try and judge us by first impressions."

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HEAVY METAL HAPPENINGS

So what's the latest scoop on Ozzy Osbourne? Apparently he's telling friends that he's quite content with staying at home and looking after his kids. Apparently that's at the root of the aborted Black Sabbath reunion last year. Quite simply, the Oz is happy being a homebody. "I like being home, I really do," he said. "The thing with Sabbath got a little blown out of proportion. There were no fights, no legal messes. It was my fault it didn't happen. There's a chance in the future it still might because I love those guys."

Why did Pearl Jam change the name of their new album from **Five Against One** to **Vs.** only days before the disc hit

Lita Ford and her comic book likeness.

the streets last October? Apparently it had something to do with the band's fear that the title might be perceived as too negative. "To me the line 'five against one' just meant how everyone in a great band needs to compromise to make the music work," Stone Gosard said. "It had nothing to do with any 'us against the world' attitude—at least to me. Maybe Eddie (Vedder) actually meant it that way."

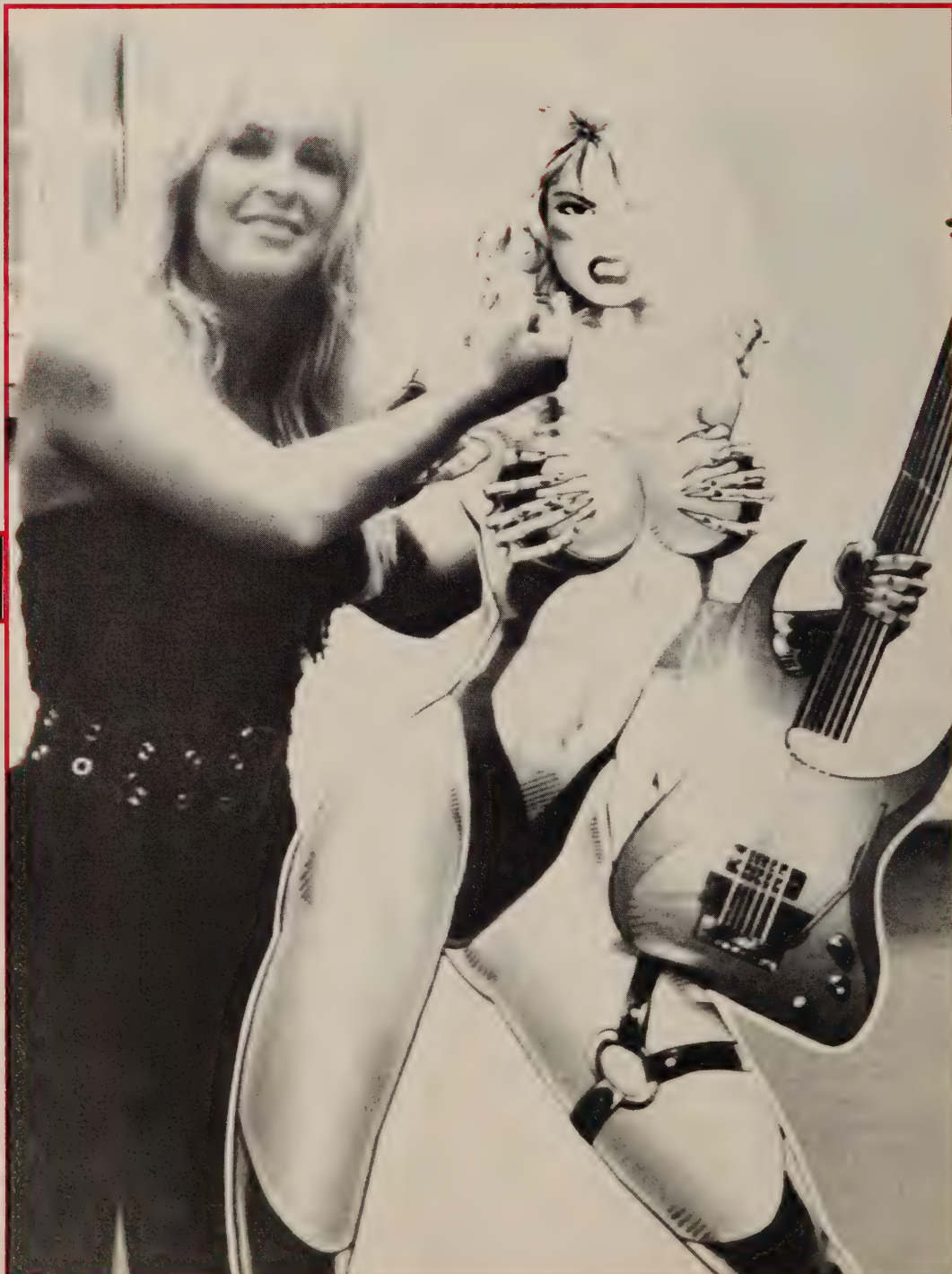
Jon Bon Jovi recently had the scare of his life while his band was playing some shows in the Far East. A riot occurred during a Bon Jovi show in Malaysia prompted by a sudden thunder and

lightning storm that forced the band to stop their set. "The place was oversold to begin with," Jon said. "Then we had kids climbing the metal light rigs. With lightning hitting only a few feet from the stage, I was scared somebody was gonna get killed. I wanted the show to go on after the storm, but the local authorities wouldn't let us."

Lita Ford, comic book heroine? You bet your butt! Or perhaps, judging by the looks of Lita, you bet *her* butt. Yes, metal's favorite blonde bombshell has now been immortalized as a comic book figure, complete with super-aerobicized body, an overly revealing costume and a

guitar that doubles as her secret weapon. "It's a dream come true," lovely Lita said. "Who wouldn't want to become a comic book superhero? It's one of those things you dream about when you're a kid and think could never, ever happen."

You can forget about all the Skid Row breakup rumors that have been floating around the planet in recent months. Apparently there have been a few run-ins between vocalist Sebastian Bach and the rest of the band, but guitarist Snake Sabo says that all has been forgiven. "We're like a family—five brothers who don't always agree on everything. But at



the end of the day, there's still a hell of a bond between you, and there's nothing that will ever break that up." By the way, the band is currently in the studio, working on material for their next album which should be out later this year.

Rob Halford says that he's found "new life" playing on stage with his new band, Fight. After nearly two decades of fronting Judas Priest, Halford insists he's finally found his true niche—the place where his musical heart and soul exist. "I feel totally satisfied with the music I'm making with Fight—especially on stage," Halford explained. "There are no limitations, no expectations. With Priest we had become caught in our own legacy. With Fight there's no chance of that happening—we have no legacy."

Rob Halford (far right): Having fun with Fight.



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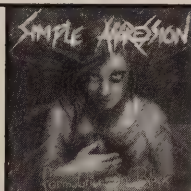
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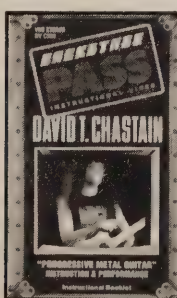
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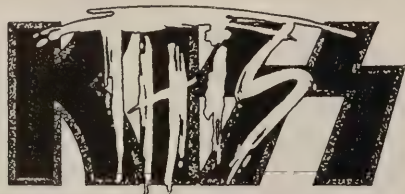
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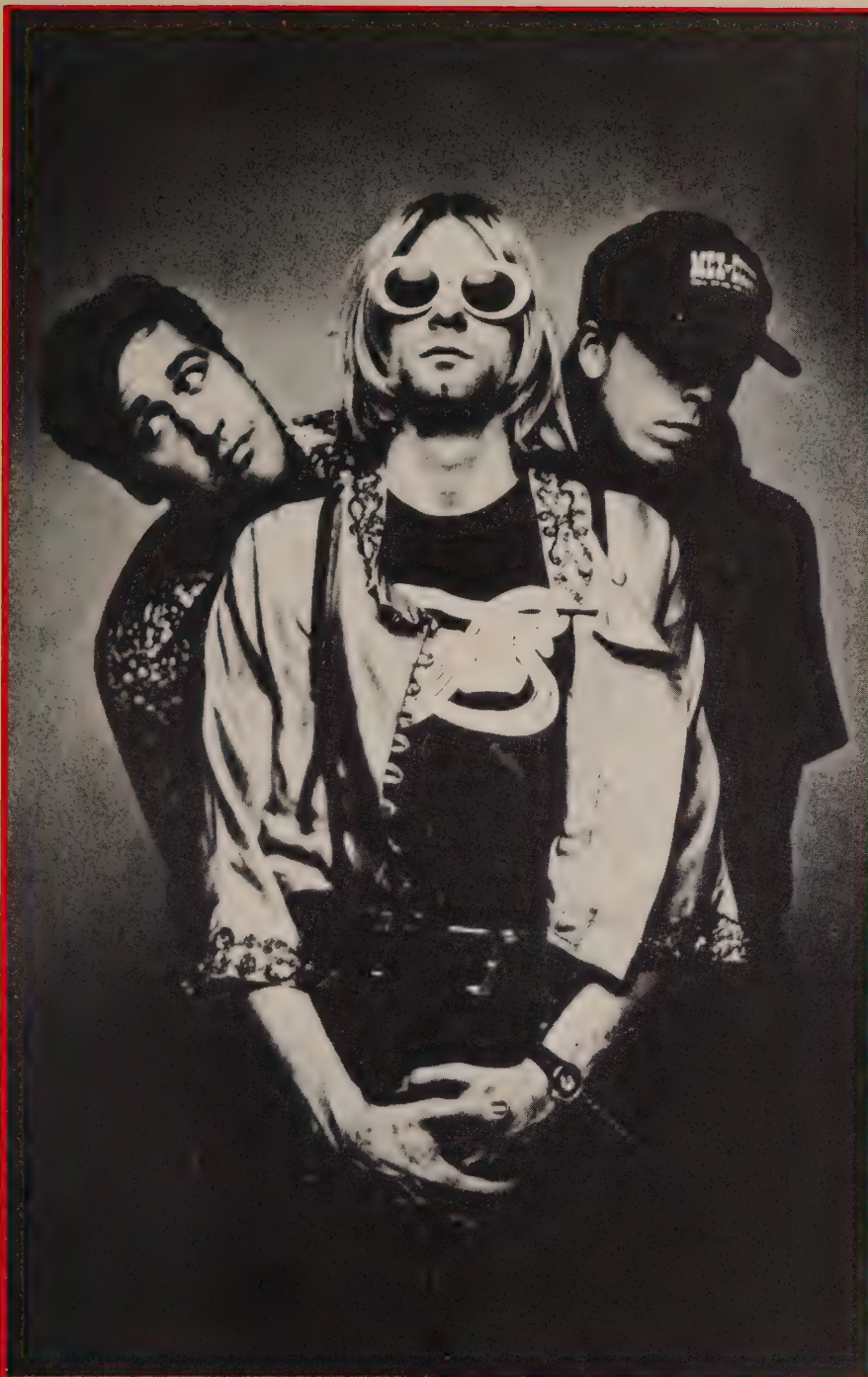
This is getting a little old, but we figured you'd like to know that Motley Crue is indeed making progress towards completing their new album. Despite a flood of recent rumors to the contrary, all the band's members are happy, healthy and totally focused on the new material. Record company sources say that they still hope for a release during the first half of 1994, but with Nikki Sixx and his boys taking their time, that's certainly in question.

Metallica are considering playing a few special live concerts in support of their new **Binge & Purge** collection. However, it appears unlikely that anything even remotely resembling an "official" tour will take place. Apparently the boys are all enjoying their time away from the band, and rather than tire themselves out with even a mini-tour, they'd prefer to focus their attentions on relaxing, writing new material and preparing for their next venture into the recording studio, scheduled for later this year.

Queensryche are reported to be sequestered deep in the heart of a "top secret" recording studio feverishly working on their next album. It is believed that the still-untitled disc will be completed by summer with a massive world tour to follow. Those who have heard some of the new material report that it covers an even broader terrain than normal for these eclectic metal men with the heavy songs being heavier than ever, and the lighter material having an almost ethereal quality to it. Sounds good to us!

Concerns continue to be voiced (albeit in whispers) about Alice In Chains. Sources close to the group state that vocalist Layne Staley has battled hard to overcome his substance abuse problems. But supposedly, forces at the band's record label are a bit concerned about investing big bucks into the group's next album unless Staley is given a clean bill of health. With the group scheduled to begin work on their next album in late spring, there's still apparently time for Staley to totally clean up his act in time to satisfy label demands.

The Scorpions have found out that the rock world in 1994 is different than anything they've encountered before. For the first time in nearly 20 years, these perennial arena rockers have taken to playing smaller halls. Despite the fact that their latest album, **Face The Heat**, has been a hit, the Teutonic Terrors have faced the harsh economic realities of life on the road and decided to take the easier way out. "We'll still play arenas," gui-



Nirvana: Fighting mad.

tarist Rudolf Schenker said. "But there's nothing wrong with scaling the stage show down at times and playing in theaters. It's actually a nice change."

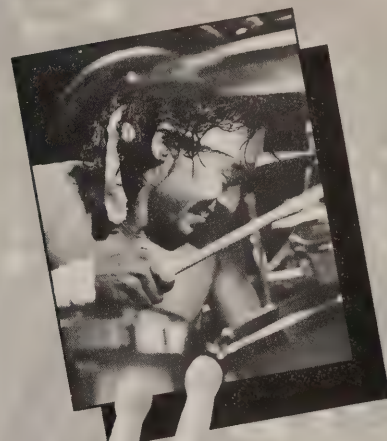
Jackyl have begun writing material for their second album. With their debut disc now past platinum, and demands for the band's dynamic stage show still high, the group sees no reason to rush the release of their next disc. "It'll get done eventually," vocalist Jesse James Dupree said. "We've been working on some things that are even nastier, dirtier and funkier than

last time. I think ya'll will love it."

Nirvana are still fighting mad about those media types who feel they're little more than substance-abusing, self-parodying Rock Gods. The fact is that these Washington-state rockers are probably the *antithesis* of their media image. They state that they're far from substance abusers, that they take what they do quite seriously and that their egos are well in check. "They're impossible to figure out," a record company spokesperson said. "Once you think you know one thing about 'em, the next day you find out that's wrong. Perhaps that's part of their appeal."

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NIRVANA

MAKING THEIR OWN RULES

BY JIM SPENCER

Will success spoil Nirvana? That seems to be the question filling more and more minds within the rock community these days. Perhaps it's just the natural cynicism that seems to creep into the psyche of anyone who views a multi-platinum band that never had any desire of being a multi-platinum band. Let's face it, no one is about to confuse the sonic thrashing of these Washington-staters with the radio-ready sound of a Bon Jovi or Aerosmith. From their very inception Nirvana have lived in the precarious netherworld known as "on the edge." Reports of drug problems, record label problems and inner-band problems have filled the wires since the group's major label debut, **Nevermind**, turned these unassuming rockers into international superstars. But now, with the release of their latest controversial effort, **In Utero**, guitarist/vocalist Kurt Cobain, bassist Krist Novoselic and drummer Dave Grohl have become caught up in an even greater vortex of rumor and innuendo that has turned every day of their lives into a virtual media circus.

"You can't go out and select who's going to buy your records."

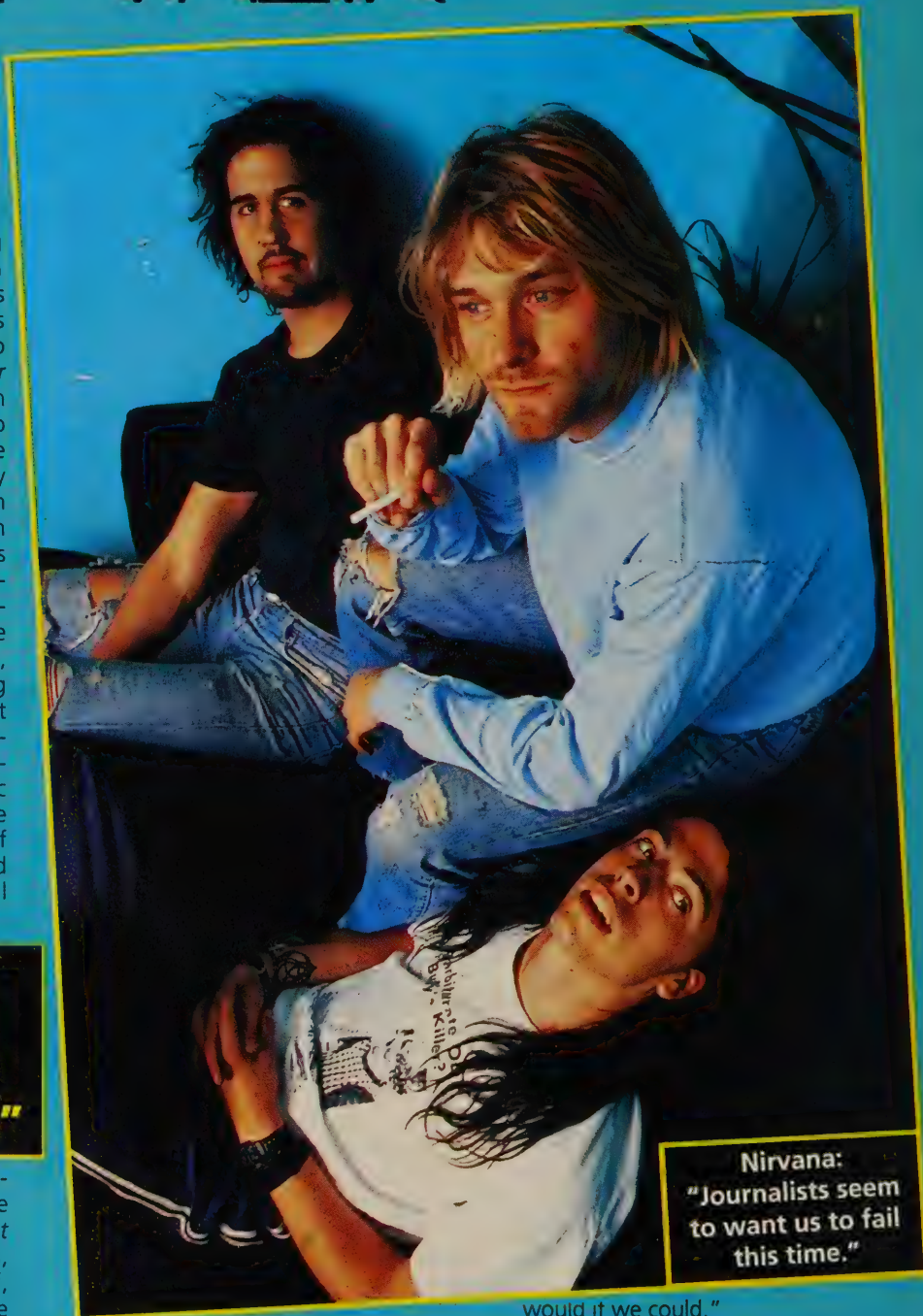
They do their best to avoid the spotlight, but with the new album out, the video for their debut single, *Heart Shaped Box*, filling the MTV airwaves, and a new tour scheduled to kick off, Nirvana seem to be caught between the proverbial rock and the hard place. What's a band to do? They've already publicly admitted that they hate doing press interviews—which if done in sufficient numbers with sufficient "panache" probably would help in eliminating many of these supposed "misconceptions" that surround the band. They try and maintain as low a profile as possible only by showing up at events like MTV's recent

Video Music Awards after "sufficient arm twisting takes place," according to a well-placed source. There are no easy answers for Nirvana, yet in their heart of hearts these guys know they wouldn't have it any other way.

"You can't go out there and select who's going to buy your records," Cobain stated. "And you can't control what they write about you. Maybe we

would if we could."

Yes, Nirvana might very well want to control the media as well as who has access to their music. On more than one occasion Cobain has indicated that most of the people who bought **Nevermind** have no idea what their music is really about. And following a flood of drug-related tabloid headlines, and even the prestigious **Newsweek** magazine proclaiming that the band's label, Geffen



Nirvana:
"Journalists seem to want us to fail this time."

Records, had rejected most of the material on **In Utero** (a claim which proved to be totally untrue), one can understand the band's dissatisfaction with the way the press has perceived and presented them. These really aren't the 'hard rockin' Guns N' Roses-style rebels that some critics try to create; these are thoughtful, shy, artistically-inclined musicians who have been somewhat reluctantly thrust into the spotlight. Yet they're not going to let their new-found fame change their attitudes one bit.

"Journalists seem to want to see us fail this time around," Cobain said matter-of-factly. "I don't know why that is—and I don't think they really know what it is either. I don't think we've given them that much reason not to like us. But the fact that they don't particularly like us doesn't really bother me, what bothers me is the way they sometimes go after you."

Still, Nirvana are far from the savage innocents they might portray themselves as being. They know damn well that by writing songs with eyebrow-raising titles like *Rape Me*, they're going to get more than their share of critical barbs hurled their way. So what if the song isn't *really* about what it appears to be? Sometimes it seems that, like small children, demanding to be noticed, Nirvana are bound and determined to maintain their outrageous, yet unquestionably socially relevant stance, no matter how much damage it may do to them in the long run.

"We've put up with a lot of crap," Cobain said. "But we know that we're being true to our own beliefs. If the media doesn't like that, I don't really care."

Despite all the talk of media-baiting, media hating and the like, the bottom line is that **In Utero** is a major step forward for Nirvana. While even its strongest supporters will probably admit that **Nevermind** often seemed like a disjointed assimilation of ideas and musical styles, there is a flow and pattern to the new disc that its predecessor sorely lacked. While there may not be an immediately apparent hit along the lines of the historic *Smells Like Teen Spirit*, on such tracks as *No Apologies* and the aforementioned *Heart Shaped Box* the band has expanded their sound and style while steadfastly maintaining the quirky quasi-metallic characteristics that first won them acclaim.

"Songs should fit together into a solid body of work," Cobain said. "That's what makes an album work. If the songs don't work together, then usually the album doesn't work either."

So with **In Utero** out and making the expected big splash in the sales category, this "little band" from the outskirts of Seattle is facing their next career hurdle—what size halls to tackle

on their next tour. The members of Nirvana have stated their hatred of the "sterile" atmosphere presented by most arenas, preferring to take their live shows to clubs and small theaters. But with public demand to see them at a near-fever pitch, will the group succumb to pressure and allow themselves to play bigger halls? It's a question even their closest confidants don't know how to answer.

"That's a question they're not looking forward to coming to grips with," one insider stated. "There are forces telling them that playing bigger places and letting more fans see them is the 'correct' thing to do. I don't know if they're buying it, though. I'm pretty sure if it were up to them, they'd just play the same kind of clubs they've always played. I think they enjoy that

kind of audience interaction. That's when they put on their best shows. I just couldn't picture Nirvana on stage at the Forum in L.A. I think they'd feel out of place."

So, as it so often seems with Nirvana, there are still so many questions to be answered. While most bands dream of having smooth-running rock machines where all their decisions are made and all their problems handled, these guys seem to prefer living in a chaotic domain where there are always more questions to be asked and few answers to be given. Perhaps it's the band's way of keeping everyone—including themselves—on their toes. On perhaps it's just their special way of dealing with success.

With Nirvana you just can never be sure.



PHOTO: NEIL ZLOZOWER

The Stone Temple Pilots have a problem. It's far from a major problem, mind you. But what, you may ask, could possibly be bothering a band whose debut album, **Core**, has sold over two million copies, and who have been acclaimed far-and-wide as 1993's "New Band Of The Year"? Well, if you're vocalist Weiland, guitarist Dean DeLeo, bassist Robert DeLeo and drummer Eric Kretz the answer is simple. The problem is a matter of perception. These San Diego rockers just don't think that the rock fans of the world have properly per-

Sahara. Wrongo! Sure, they do take their music seriously, but if ever there was a band that enjoyed what they do, and enjoyed putting on their fans—as well as themselves—every now and then it's the Stone Temple Pilots. Why else would the band have donned full Kiss regalia—including that band's old Kabuki-styled face paint—for a recent New York concert? C'mon now, could you really picture Eddie Vedder walking around the stage with Paul Stanley's trademark "star" emblazoned on his face? But for those who think that STP were "making fun" of Kiss by their unexpected display, you'd better think again.

"Kiss was the band that first turned me on to rock and roll,"

RIGHT ON TARGET

BY JERRY BEECHAM

ceived them. They're *not* angst-filled souls like Pearl Jam, and they're *not* psychedelic '60s-cum-'90s metal mongers like Nirvana. They're just four guys out to have a good time and maybe get a message or two across in the process. STP isn't exactly losing sleep over this dilemma. But since they've talked about their music, their background, their unusual name and every other peripheral issue on these pages over the preceding months, we figured, what the hell, this time let's talk about 'problems'.

"We've tried to keep an attitude of 'whatever happens to us just happens'," Dean DeLeo said. "That's why we don't let too many things bother us. We entered into this whole thing with very few expectations, so we've been able to enjoy

"We just don't let too many things bother us."

everything that's happened. So when somebody mentions problems to me I just smile. I've said it before, and I'll say it again, I get on my knees each night before I go to bed and I thank God for what's happened to us and that I've been able to accomplish this much."

But despite Dean's words, those who have listened to **Core** and seen STP's videos for such hits as *Sex Type Thing* and *Plush* get the idea that these guys take what they do very seriously, and smile about as often as it rains in the

DeLeo said. "When the first **Kiss Alive!** album came out, I used to play air guitar with a tennis racket and dream of being Ace Frehley. Going on stage made up like Ace was a lot of fun. I think the fans were a little confused, but once they caught on, it was great."

It seems that STP's ever-growing legion of supporters are more than willing to go along with just about anything their heroes come up with. As their notoriety has increased, the band has pulled an increasing number of tongue-in-cheek ploys (similar to their Kiss routine) that have both confounded and amused those around them. It's almost as if these guys get an extra kick out of putting on everyone—especially, at times, the media. Recently, when rumors started flying that some band members may be indulging a bit too much in the party-hearty



Stone Temple Pilots: "We can't take what anyone says about us very seriously."

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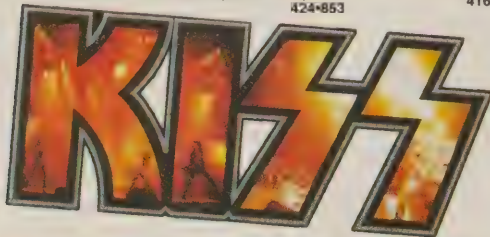
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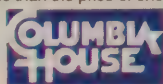
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WEILAND

HIT PARADER



The boys relax before a show: "The road can get tiring if you think about it."

PHOTO: RICK GOULD/ICP



lifestyle, Weiland in particular seemed to enjoy letting people think he was living the Rock Star lifestyle, while reality was very much the opposite. Having a bit of fun at everyone's expense is one of the things that has kept the members of STP sane while their fame and fortune have meteorically increased.

"You've got to have fun," Weiland said. "We learned very quickly that people will try and read things into your work that aren't there, and they'll misinterpret everything if you give them the chance. You really can't do anything about it. People will always believe what they want, no matter what the truth really is. That's sad but what's the point of fighting it all the time? Sometimes you've just got to go with it and then get your laughs however you can."

Such an outlook has outraged certain members of the media who continually explore the band's lyrics looking for "hidden" messages and "sinister" plots. The band admits that they're continually amazed and amused when rock scribes try to figure out with the cryptic lyrics for *Plush* really mean. What actually happens when "the dog

begins to smell her?" What's he smelling and why does she smell in the first place? While the boys in the band would prefer not to reveal *everything* about their songs, DeLeo did state that a little too much has been made of most of the band's songs.

"I guess people are paid to read things into things that aren't there," he said. "They did that with our band name, they did that with *Plush* and they did that with *Sex Type Thing*. The whole thing is really kind of stupid. How can people think that we actually were condoning date rape? How stupid can they be? That's why we can't take much of what anyone says that seriously."

With their album still at the top of the charts nearly a year after its release, and demand for the band's live show growing on a world wide basis, STP have barely had time to consider where their career will go from here. Knowing

that little w a s actually expected sales-wise from their debut release (at least by everyone outside the band), they know that when they finally have the chance to reenter the recording studio there'll be a great deal of pressure focused on them. But you can rest assure that the Stone Temple Pilots won't let the peering eyes of record label executives change the way they work one bit.

"I really can't say what will happen with the next record," DeLeo said. "If I had my wish, it would be that we work with Brendan O'Brien again. He's the guy who produced *Core*, and much of the album's success must go to him. He doesn't believe in trying to mold a band to fit his sound. He just lets you be you, which in our case, is the only way we would have it. All I can say is that the success we've had this time won't have any bearing on us the next time we record. We know we'll be starting from scratch all over again. The only difference is that this time there will probably be a few million people out there who will be very interested to see what we come up with. The last time there were maybe six people who cared. That's kind of a nice change to have."

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ITEM #	DESCRIPTION	PRICE

"Oh no, not ANOTHER band from Seattle"—right? Wrong! Hey, Madonna loved them enough to put them on her Maverick/Sire label at Warner Bros. Then when they played the Whiskey on LA's Sunset Strip, they received backstage kudos from the likes of Eddie Vedder, the Red Hot Chili Peppers, and Lenny Kravitz. In fact, if celebrity "buzz" about a band translates into record sales, Candlebox should be all over the Billboard charts for months to come. For lead vocalist Kevin Martin, guitarist Peter Klett, bass player

every day, or Interscope, who signs the 'in' and happening thing and then sits on it for too long. Warner Bros. just rarely lets anything fail. We feel good to be one of the only young bands out there that they are trying to break."

Yet another music industry name who's already had a hand in the band's young career is Midnight Oil lead vocalist Peter Garrett. Kevin refers to him as his "mentor," although he does find him to be an "intimidating guy." Intimidating, maybe, but nonetheless the very name Candlebox comes from a Midnight Oil

mined the path he finds himself on today. After all, he hasn't always been crossing paths with the likes of Madonna.

"I've been singing since I was six. But I didn't know how much rock and roll meant to me until I was 15," he says, "I saw the Cult play the Paramount in Seattle with Guns N' Roses, and the Cult was just incredible. I wanted to be like Ian Asbury. See, up until then most of my singing had been in chorus in school and that was just not inspiring for me. I was glad that night to find some direc-

CANDLEBOX



Candlebox: "It's very easy for us to write material."

Bardi Martin, and drummer Scott Mercado, there's nothing wrong with getting by with a little help from their friends.

"Since we're from Seattle we already knew most of the guys in the business who also started out up there. But the bigger role in our success is to have someone with the integrity of Madonna—who can do whatever she wants artistically—be involved in the project," explains vocalist Kevin Martin, "That was one of the deciding factors in us signing with her label rather than the other six that were interested. The other factor was that it is a young label and we figured they'd back us better than a label like Geffen, who is dropping new bands

ON FIRE

BY PAMELA SHAW

song. The name was personally selected by Kevin in homage to Garrett.

"I was listening to one of their CD's while drinking wine with our manager and listening to the song *Tin Minds* and there was this lyric about being boxed in like candles and I just felt that was really cool—being under the influence and all—it was like 'wow, that's great!'"

There have been several other key moments in Kevin's life which deter-

tion. I started a local punk band later that year and that's how I got started."

That was then, this is now. The first single, *Change*, from Candlebox's self-titled album, made a handsome showing on the charts, with the second single, *You*, following right in its footsteps. According to Kevin, though, the hardest part of the whole process was exploring the new terrain of making a video to support a song.

"It was weird when we had just done the *Change* video. Since we'd never done one before we had the usual fears and doubts about how it represented us. It's tough when you're dealing with

someone else's interpretation of your work. So one day I checked my messages on my answering machine and there was this message from Madonna, she even left me her home phone number. So I called her during a Phoenix Suns game, she asked if she could call me back because she's a big Bulls fan and they were playing each other. It's especially weird because I'm a big Suns fan and she was watching and rooting for the Bulls. The Bulls ended up winning!"

Oh yeah, sure. Of course, happens every day. Phone call from Madonna, friendly banter. Just another Seattle band? Mm-hm.

"So I did call her back," Kevin continues, seeming genuinely taken aback by the chain of events, "And she said she thought *Change* was a very good first video because it represented something that no other video director had ever done with xerox animation. She basically just encouraged us to always carefully pick our directors, and apologized for not having more time to devote to the band in person. Of course we realize she's extremely busy, so it's not like we expect her to take time out of her day to deal with us too much."

It's not as if the 24-year old four-some (except drummer Scott Mercado, who's 28) seems to need too much "hands on" work. In fact, *Change* was actually the first thing Candlebox ever wrote together as a band before Bardi joined them. Of course back then, they had no idea it would be the single. The guitarist, Peter, just came in one day with the melody, and then they all worked on lyrics together. Voila! Instant Candlebox single. As the song proves, this band does have both an interesting and an unusual way of writing lyrics.

"What we do," Kevin elaborates, "is have someone play a chord, and I'll just improvise with what thought, feeling or memory that sound triggers in me, and then we build on that. The whole album is basically a jam with improvisation set to it."

"I find it easier to write something as I'm feeling it," he continues, "rather than writing something out and then trying to force something emotional afterwards. It's a lot of fun doing it this way. On the song *No Sense*, for example, I just went out to the mike in the recording studio with no idea of what I'd sing, and just spontaneously sang about whatever I saw around me. That's

where the song got its name!"

Now that they find themselves out of the studio, Candlebox are setting their

in Seattle, we went to Europe for festivals for the rest of the winter. I'd really like to take Paw with us to Europe, but nothing's set yet. Then eventually we'll come back to the States, and by that time we'll hopefully be on our third single."

By the way of further introduction, Kevin mentions one final

"I checked my answering machine and there was a message from Madonna. She even left her home phone number."



sights on the road, and looking forward to a long tour.

"We formed in December of '91, and we had tons of material, because it's very easy for us to write. But we never had the money to tour. But then we showcased in Seattle, and that's when things began. Now we're booked on the road through most of 1994. There was a club tour last summer with Greta, then we spent 8 weeks opening for Living Colour last fall. After a two week Christmas break home

point about

Candlebox: "Keep in mind that we're not a political band. The songs on our album are just about our emotions as a band, where we've been and where we're going. I think there are far too many political bands out there right now. The closest thing I could compare us to is the early Aerosmith. It's in your face, all balls out rock and roll. We're just a rock and roll band. That's it."

In that famous line from *The Wizard Of Oz*, Dorothy turns to her little dog Toto and says, "I don't think we're in Kansas anymore." Much the same can be said for Paw, the four man unit from Lawrence, Kansas, who with the release of their major label debut, **Dragline**, have taken major strides towards establishing themselves on the international rock circuit. Guitarist Grant Fitch, his drumming brother Peter, bassist Charles Bryan and vocalist Mark Hennesy have won world-wide accolades with their gritty hard rock sound which not only features stirring instrumental work but also songs that convey messages that touch both the heart and the soul.

"It's not an easy thing to really explain what this band is about," Grant Fitch stated. "There are a lot of different things going through the songs. But mostly, we're just four guys from Kansas who enjoy playing music and making people think a little bit when they hear our songs. I don't think you can really put a title on our music; it's not really metal or pop or grunge or any of those things. It's just rock and roll—with a few definite twists."

Paw's path to their present status reflects a great deal upon both the band's talent and the state of the music industry in 1993. It's not hard to believe that Paw might have been totally overlooked by the big labels a few years ago when their less-than-pinup-boy looks, raw sound and unrelenting musical honesty would have been viewed as major commercial negatives. But thanks to the success of bands like Nirvana and Pearl Jam, groups with a decidedly different bent, be they from Seattle or the corn fields of Kansas, were suddenly looked upon as some sort of musical saviours. But the guys in Paw feel a little uncomfortable with their sudden burst of acclaim. Hey, it's a long way from Lawrence to the conference rooms of L.A. and New York, though one would be greatly mistaken to think of these boys as a bunch of hayseeds.

"You don't grow up in Kansas without being exposed to the same music as the people in hipper places," Grant said. "It's not like we don't have radio or television here. We get the same record releases as L.A. does, so we know what's happening. I don't deny that bands like the Allman Brothers had an impact on me—but so did the Lemonheads and Pantera. You can't just



GUTS & GLORY

BY ROB ANDREWS

put a label on a band and then neatly file them away. It just doesn't work like that."

Paw's determination to make it—with or without major label help—was first demonstrated in 1992 when the

use his arms again. That night, when I got back from the hospital I just pulled out an old sleeping bag that he had rolled up in his room that I used to lay against when we'd watch TV. Thankfully, he pulled through, and guess what! Now he's a drummer! On the

other hand, *Jessie*, which is the first single we released, is about me and my old dog. I ran away from home when I was about 16, and Jessie just followed me. I tried to send the dog back, but he just wouldn't go. I couldn't take the dog back, so I just walked away. The dog never went back home and we never saw him again."

While there seems to be a touch of sadness in many of Paw's songs, the group's rough-n-tumble musical attack serves to turn every tune into an up-beat affair. But the band is happy if their music hits the listener in more than one spot.

They'd like to think that their music can ruh the gamut of human emotion—certainly not the goal of

many hard rock acts. But the bottom line is that Paw likes playing rock and roll—loud, hard rock and roll; the kind of music that'll hit you right between the eyes and stun you if you ain't payin' close attention. Now that they're on the road, taking the musical message to the people, Grant Fitch and the boys plan on making sure their stun-gun attack hits as many new fans as possible.

"We're learning so much about ourselves and the band every day," Grant said. "We learned a lot in the studio about both the strengths and weaknesses of the band. We learned how to best deal with one another, and I'm sure we'll learn a lot more about that on the road. We're really looking forward to getting out there. It's one thing to make music, but it's another thing to make sure that everyone gets the chance to hear it and enjoy it. That's really the most important thing to us."



"It's not easy to explain what this band is about."

group recorded and released a couple of songs on their own. Both of those songs, *Lolita* and *Sleeping Bag*, have been rerecorded for inclusion on **Dragline**, but it was those first efforts that first convinced the rock underground that music was alive and well in the state of Kansas. In the aftermath of "alternative metal's" rise to the top of the charts in mid-'92, label executives by the pleneload descended on Lawrence to check out Paw, the band labeled "most likely to succeed" in a variety of underground rock journals. Within two months the band had signed a deal and was in the studio with producer Doug Olsen to lay down the varied stories of life that comprise their debut disc.

"We were a little surprised by the amount of attention we started getting," Grant said. "It wasn't like we didn't feel we were ready—we did. We had made the regular demo tape, and expected to take our time

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PAGE

To tour or not to tour? That was the question confronting David Coverdale and Jimmy Page virtually from the moment their debut album was released last spring. Months passed, and rumors proliferated, first indicating that the pair would kick off a world tour in Japan, then that they wouldn't tour at all, then that they'd begin an American tour in the fall of '93, then again that they wouldn't tour at all. It became almost an industry joke trying to predict what these two tempestuous, talented and obviously unpredictable legends would do. Finally,

and not necessarily just for the fans. The two aging legends felt deep in their bones that this tour could have well been their final shot at enjoying the touring frills of superstardom, and it became apparent quite early on that if they couldn't fill arenas from coast to

coast, the whole tour package was in jeopardy. If the two were really only concerned about pleasing their fans and having some fun by playing great music on stage, why wouldn't they just have scheduled a theater tour where perhaps three to four thousand lucky people would have gotten the chance to see them each night? The clamor from those *not* able to get tickets to such a performance in each city would have seemed to guarantee making each concert a true "event."

"It's always been a question of ego with them," a spokesperson at the band's record label said. "Let's face it. They don't need the money. They don't need the fame. I think it was just a question of wanting to show that they could still do it. I think

TOIL AND TROUBLE



David Coverdale and Jimmy Page: "The road was always quite paramount in our thoughts."

early in the fall word filtered that the tour was officially *off*, leaving fans, promoters and the media to try and put the derring-do antics of Coverdale/Page in some kind of perspective.

"We always had the idea of going on the road quite paramount in our thoughts," Coverdale stated. "We knew we wanted to play not only the new material that Jimmy and I had written and performed together, but also some of the classic material we've been lucky to be involved with throughout our careers. We wanted to make it a memorable evening for everyone. If that couldn't be guaranteed, we wanted no part of it."

If truth be known, the fact is that the ones who most wanted to make each and every performance memorable were Coverdale and Page themselves—

"Quite simply, Jimmy was not going to play any place smaller than an arena—it was a question of ego."

that was especially true in Jimmy's case. *He* was not going to play any place smaller than an arena. That would have been a blow to his ego. That's where all the delays and questions came in."

Indeed the band's demands to play only arenas did cause innumerable delays. At first, soon after the release of the **Coverdale/Page** album, when promoters across the nation were approached about booking the tour, they scoffed at the notion of a "new" act playing arenas. They stated that in these harsh economic times, even the biggest acts with the best track records were having trouble on the road. How could they take on the huge financial risk of underwriting a major arena tour for an untested road property? Then, some five months later, in a move smacking of desperation, the band announced the

start of the tour in Florida, putting tickets for three arena shows in the Sunshine State on sale. When only about 3,000 tickets for each show were sold during the first week, the tour's future again fell into severe jeopardy.

"What did they expect us to do?" one promoter bellowed. "They acted like they were Led Zeppelin. The fact is they're not. If this was a Led Zeppelin reunion I would have been the first to say 'to hell with theaters, to hell with arenas. Let's go straight to stadiums!' But the fact is that we can't operate at a loss just because these guys don't understand the economic realities out there. If they want to take the loss, then let them book their own tour. But when they want to get us involved, we've got to be reasonable."

Being reasonable has never been the key operative phrase for any rock superstar—especially ones who helped shape the sound and style of the music we all know and love. For both Coverdale and Page, sitting around waiting for tour opportunities to come has been a most difficult time. They both had read their voluminous press clippings (which, in fact, had been limited by their egomaniacal initial stance that they wouldn't even consider talking to a writer unless it was for a magazine cover story) and they obviously believed all the good things that had been written. Yes, their debut album was excellent, a stark and gripping hard rock presentation that recalled the halcyon days of both Zeppelin and Whitesnake. And yes, there was apparent fan interest in seeing these legends on stage once again—especially since they stated that they'd be per-

forming classic Zep and Snake material. But somehow those reviews and that interest got parlayed into a misguided belief that the rock world was waiting for the

Coverdale: "We wanted to make sure it would have been a memorable evening for everyone."



C & P "live": a sight not likely to happen in the near future—if ever.



return of Coverdale/Page, and in this era of alternative metal, grunge and new-age hard music, that just wasn't the case.

"We've been very heartened by the

response fans have had to our efforts," Coverdale said. "No matter how much confidence you may have in yourself, your fellow musicians, and in the material, it is always wonderful when that kind of confirmation comes forward."

While fans did indeed respond with gusto to the band's album, shooting it past the 700,000 sales level, there are those who know much greater expectation were held for the disc in many industry circles. Thus, when the band's tour plans appeared to be in a constant state of flux, wavering with the group's perception of audience strength, many knew right away that seeing Coverdale and Page on the road was not a guaranteed happenstance. In addition, continued reports of Page's ill-health often filtered through the rock rumor mill indicating that while the guitarist had completely kicked his various past dependencies, he was still far from a pillar of strength. Those people wondered how a six-month road sojourn (Page's first in over five years) would affect the maestro's delicate condition.

"Jimmy is fine," Coverdale stated. "In fact it's been an incredible experience to work with him. He is always so cre-

ative, and so willing to work with you on any ideas that he naturally brings all your best instincts to the fore. Quite honestly I can't wait to share the kind of magic we felt in the recording studio with each and every fan when we're on stage."

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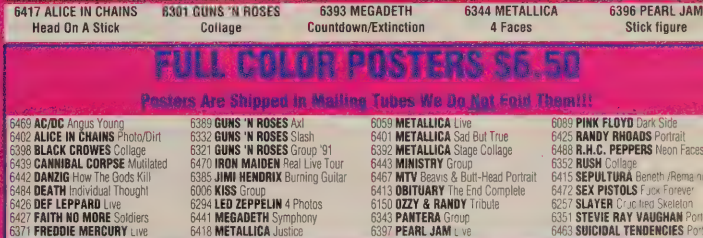
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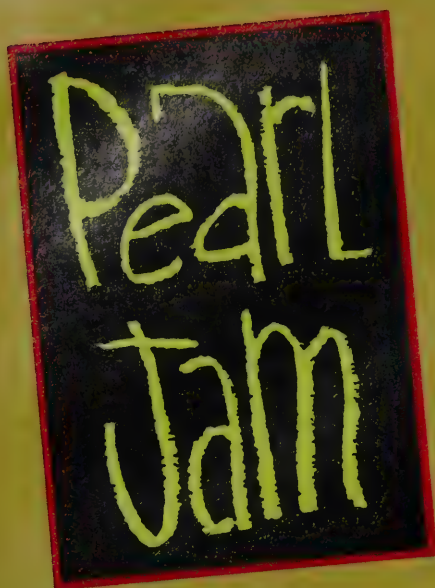


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Eddie Vedder

When you become successful, what changes is how other people look at you. It changes how everyone else thinks.

Eddie Vedder

Once people start making music for the money, or to get played on the radio, their priorities are no longer pure. They start making bad decisions about the music they play, like whether that guy's good looking enough to play in a band.

Stone Gossard

Sometimes, if you're really connecting with an audience, there's more emotion coming through you. You

feel like Superman.

Eddie Vedder

We developed on the road without being consciously aware of it. In the studio that growth translated into taking a lot more chances. The more we play together the more we develop our own thing. When we first started playing together, a lot of our riffs were Mother Love Bone types. Now that we've played together a while, we've found a comfortable medium. There's definitely groovy guitar riffs, and there's some balance to a lot of slower stuff.

Jeff Ament

Surfing and music, that's what I did in the days before Pearl Jam. I was working at a club, and I'd get home from work and play guitar and make demos all night, sleep for an hour or two, go surfing then go back to the club. I was working for the privilege of standing next to Joe Strummer's guitar and maybe play a D-minor and A chord like in

enough for me. Art was supposed to be this expressive medium where you could do anything, and there were all these barriers and confines within the school.

Jeff Ament

When I was in high school, I was only interested in playing music, and I screwed off a lot. I definitely could have done a better job in high school, but I didn't get into education until community college.

Mike McCready

I'm rereading books right now that I was supposed to read in high school. In high school your mind set is totally different, you should have high school when you're twenty.

Jeff Ament

I remember people saying, 'I can't believe you're quitting school!' But right now, those people are strained; they hate their jobs, they're totally bummed about their marriage, and I'm like 'thank the Lord.' I struggled for a lot of years, but



Eddie Vedder hangs out with the "Godfather of Grunge," Neil Young.

London Calling when no one was looking, just real quick, on his black and white Telecaster.

Eddie Vedder

I grew up in Montana and went to college in Montana for two years. I studied art, and had a problem with my art teachers there because they weren't wild

right now I'm like the luckiest man in the world because I'm loving what I'm doing and I have a future in it. God, I don't want to end up like Dustin Hoffman in *Death of a Salesman*.

Jeff Ament

When I stagedive, it's just like jumping into the ocean or surfing. Stagediving

**"ONCE PEOPLE MAKE
MUSIC FOR MONEY, THEIR
PRIORITIES ARE NO
LONGER PURE."**



HIT PARADER

A close-up, high-contrast photograph of Eddie Vedder. He is wearing a blue beanie and a blue zip-up jacket. He is singing intensely into a microphone, with his mouth wide open and his eyes closed. His hands are clasped around the microphone. The background is dark and out of focus, with some blurred lights. The text "EDDIE VEDDER" is in the top left, and "HIT PARADER" is in the bottom right.

**EDDIE
VEDDER**

HIT PARADER

doesn't bother me. It's just when there's one pair of boots that keeps getting someone in the head, that's a drag. I spent a lot of time in the Chili Peppers pit when we were touring with them. It's tough down there.

Eddie Vedder

I saw David Lee Roth at a Chili Peppers concert. He was really enjoying the Peppers and that really makes me happy because there's a lot about what the Peppers do and a lot about what Roth used to do with Van Halen that's similar. They're both totally over the top, "This is a total party and a crazy show and I'm going to be a jerk and we'll all have a laugh and have a good time." Van Halen shows totally blow me away.

Stone Gossard

There are a million bands out there that want to be Guns N' Roses. They showed that you could bring a lot of rawness into rock and roll and still sell a lot of records. A lot of people are trying that now. They're a great band, more than anything that's the bottom line.

Stone Gossard

Metallica has shown that you can be pretty weird musically, and if you believe enough in what you're doing and you work hard enough, people will eventually get it, and it will make you that much better doing your own thing, instead of doing whatever's the most interesting thing of the week.

Jeff Ament

On tour, if you do get any time to walk around the city you're playing, then that night on stage you feel like you're really playing to the people who live there.

Eddie Vedder

In Seattle, there's a sarcasm towards L.A. type of bands. People are really righteous about the music they make up there. They have a sense of pride. I don't think anybody's really wanted to work with Desmond Child.

Jeff Ament

There aren't a lot of distractions up here. Because we didn't have the record company hanging over us, bands develop based on playing music in clubs. We have more honest priorities, we make music because it's fun.

Stone Gossard

When Jeff and Stone got me that first tape, I knew I had to pick up and move, the music was so amazing. If they would have lived in Alaska, I would have gone there because that music was definitely the most honest thing I'd heard.

Eddie Vedder

People who are playing the instruments got sick of the same old rock thing. They've realized that there are other sorts of music out there other than rock music. What you hear now is people striving to be different, and striving to be creative.

Jeff Ament

"I didn't get into education until community college."



I'd be a complete brainless idiot not to be offended by musicians who call us corporate whores who play fake grunge. I have huge aspirations to communicate. I refuse to fall into any of that other crap—the excess and all that. I'm not up for any battle because Lord knows I've so much more important stuff on my mind, like looking out for the world in other ways as far as something much bigger than music and musical tastes.

Eddie Vedder

As time has passed, we've become a lot more comfortable with our abilities and our shortcomings. We're much more willing to work within the param-

eters of a band and have a greater understanding about what it takes to be a good band.

Stone Gossard

The best shows are the ones I don't remember at all.

Eddie Vedder

There's so much people are capable of, and I think a lot of people are wasting their lives. It's sad the way this whole nation lives life through television and are not really trying to experience it. Learning on any level is exciting.

Stone Gossard

Life can be overwhelming. You're expected to go to college and get a nine-to-five job, to have a wife and a kid-and-a-half. It's really hard when you're between 18 and 24 you have to choose between the norm and this other creative thing pulling you this other way. You don't really know what to do. I can totally understand the way the nation is, why it's passive and everybody does what they're supposed to do. I just wish people would learn that they've got to do what they want to do, not what they're supposed to do.

Jeff Ament

Our music is like biological evolution. Some animals never evolve past the level they're at because they're so efficient doing that feeding/mating routine. Because they don't evolve, it's easy for them to die off in great numbers if things get messed up. Human beings have evolved so much more intently because of their brains. We survive constant turmoil. Turmoil is an exciting part of being

in a band.

Stone Gossard

I haven't really had a lot of faith in any sort of God or anything in a long time. I was always like, well, if it exists, I'll know when I die. But somebody's definitely been making sure everything's okay. I know that everything that led up to this, all the stuff that was totally painful at the time, happened for a reason. This is so much better than anything we've ever done. I mean, I've never been in a situation like this, ever. Somebody's looking out for us because there's no other way to explain this.

Jeff Ament

Air/DC: Live
(Atlantic) 00201

Bob Jovi: Keep
The Faith
(Mercury) 00868

Extreme:
III Sides To Every Story
(A&M) 00119

Skid Row: B-Side Ourselves
(Atlantic) 00127 †

Every Mother's Nightmare:
Wake Up Screaming
(Arista) 00133

Aerosmith: Get A Grip
(Geffen) 20814 †



Robert Plant:
Fate Of Nations
(Es Paranza) 01409

Nine Inch Nails: Broken
(Interscope) 00145 †

Mother Love Bone:
Mother (Mercury) 00172



Stone Temple Pilots: Core
(Atlantic) 00981

Flotsam & Jetsam: Cuatro
(MCA) 00263

Iron Maiden: A Real Live One
(Capitol) 01419

Trixter: Hear! (MCA) 00264

Izzy Stradlin And The Ju Ju
Hounds (Geffen) 00272

Manowar: The Triumph Of
Steel (Atlantic) 00346 †

Saigon Kick: The Lizard
(Third Stone/Atlantic) 00371

Bad & Good: Refugee
(Interscope) 00398 †

Enuff Z'Nuff: Animals With
Human Intelligence
(Arista) 00419

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Rock 'N' Roll Swindle
(Warner Bros.) 00421 †

The Best Of Sammy Hagar
(Capitol) 00424

Bon Jovi: New Jersey
(Mercury) 00516

Porno For Pyros
(Warner Bros.) 01429 †

Poison:
Swallow This Live
(Capitol) 05597 †

Anthrax:
State Of Euphoria
(Island) 00589 †

Nirvana: Incesticide
(DGC) 00629 †

Jackyl (Geffen) 00654 †

White Zombie: La
Sexorcisto: Devil Music
Vol. 1 (Geffen) 54333 †



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(Geffen) 00805 †

Tesla: The Great
Radio Controversy
(Geffen) 00839

L.A. Guns: Cuts
(Polydor) 00894

Kingdom Come:
In Your Face
(Polydor) 01093 †

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(Capitol) 01100

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Slip Of The Tongue
(Geffen) 01147

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Images & Words
(Atco/East West) 01192

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(Capitol) 01194

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Sunrise On The Sufferbus
(Chrysalis) 01197

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America's Least Wanted
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(Geffen) 01343

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(Atlantic) 01346

Savatage: Edge Of Thorns
(Atlantic) 01422

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(Capitol) 01496

Iron Maiden: Piece Of Mind
(Capitol) 01497

Winger: Pull (Atlantic) 01516

Black Sabbath: Paranoid
(Warner Bros.) 04222

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Badmotorfinger
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(WB/Paisley Park) 72325 †

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ZZ Top: Greatest Hits
(Warner Bros.) 83411

The Cure: Show
(Elektra) 91646

R.E.M.: Automatic
For The People
(Warner Bros.) 00121

10,000 Maniacs:
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Red Hot Chili
Peppers: What Hits?
(EMI) 00144 †

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(Sire) 00260

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DEF LEPPARD

BLASTS FROM THE PAST

BY ROB ANDREWS

Joe Elliott: "We never could have imagined the kind of success we've had."



PHOTO: ANNAMARIA DISANTO

The release of Def Leppard's recent **Retro-active** collection brought a flood of memories back to many members of the **Hit Parader** staff. For some of us (especially those under 25) the Mighty Leps are hallowed rock relics, a band whose success has mirrored hard rock's successful commercial takeover of the charts during the last decade. For others, these quintessential English aces represent more than that—they are a band against which we can judge our own aging process. It's hard to believe that 13 years have now passed since the group's first release, **On Through The Night**, introduced the band—as well as the so-called New Wave Of British Heavy Metal—to American shores. The band's sound was so fresh and so vital, and the group members were so damned young,

"People always seem surprised that we don't live in a 'rock star' world with 'rock star' attitudes."

that no one could deny that an exciting new rock era had begun. It's impossible to forget the sight of a pudgy, curly-haired Joe Elliott standing on stage at New York's Palladium (where the band was opening for AC/DC) trying his best to jump in time to the band's music. Who would have guessed back then that 13 years (and about 30 pounds) later Joe would have evolved into something of a sex symbol?

"Those early tours, especially our first tour of America was just such an incredible rush," Joe stated. "Everything was so new, so exciting. We couldn't believe that we were actually there. Remember that we were just five local lads from Sheffield whose big dream was to one day play a show in London. We never

could have imagined the kind of success that was to come."

Success certainly did come for the Leps, with their subsequent album, **High And Dry**, gradually adding to the group's reputation and preparing the world for the onslaught that was soon to come. By the time **Pyromania** was released in 1985 Lepomania was in full swing. The band's high-polish sound and infectious tunes caught a responsive chord within fans around the world. But despite their success, the band members remained the thoughtful, polite guys they always were. One time we can recall visiting the band backstage at the height of **Pyromania's** chart-topping reign, hoping to speak to any band member for a few minutes worth of new quotes. When the time came for our get-together, darned if the entire band, Elliott, bassist Rick Savage, guitarists Steve Clarke and Phil Collen and drummer Rick Allen, didn't wander by to say hello and offer a few words.

"People always seem surprised that we don't live in the 'rock star' world with 'rock star' attitudes," Savage said. "Why should we do that? We've always enjoyed dealing with the fans and anyone else who appreciates what we do, so why should we give them an attitude? I know it sounds rather trite, but we do know that without those people we never would have gotten where we have."

Of course, with Def Leppard, along with the fond memories are bitter ones as well. No one who even casually knew the band members could shake the horrible feeling upon learning of the catastrophic auto accident suffered by Allen, in which the drummer lost an arm, or the tragic death of Clarke three years ago. Each of those events would have been enough to tear many bands asunder, and the Leps certainly did have their problems overcoming those situations, but overcome them they did! Perhaps it is the untimely death of Clarke that makes hearing his playing again on **Retro-active** so special.

"Going back and listening to those tapes was a special experience for us as well," Collen said. "But I don't know if we were ready to do that before now.

Steve was such a vital member of this band, and his loss affected each of us so deeply, that dealing with his music right after his death probably would have been impossible. You've got to be careful when you're dealing with a situation like that. If you come out with music too soon after a death it seems as if you're being a little morbid—taking advantage of a situation. That, of course, was the last thing on our minds. Putting out new music featuring Steve was designed to be a fitting tribute to him—and we believe it is."

Watching Def Leppard grow



Phil Collen:
"Listening to
the tapes for
this album was
a special
experience."

and mature over the years has been one of the true pleasures of the rock biz. While some groups have held onto their "bad boy" image well into their thirties, and others have dissolved into obscurity long before they even approached the big 3-0, Def Leppard have managed to mature gracefully. Much like the music they make, there's a style and class inherent in these English gentlemen which pervades every step they take. That fact was renewed the past spring when we had the chance to travel to Barcelona, Spain to see the band perform. Prior to the show, each

group member took special time and care to autograph a series of guitars and albums (yes, they still have albums in Spain) to be given to local charities. Even amid the hustle and bustle of the pre-concert rush, each band member made sure to check and see if their invited guests, as well as their legion of fans, were well taken care of.

"The fans are still so intense," Savage said. "It continually amazes me. I can recall one time when two girls scaled up the side of our hotel just to look into our windows. They could have been killed!

This last tour we did was no different than any of the others—except that we may have enjoyed the various experiences more. It's nice to just sit back and enjoy the excitement this band still causes."

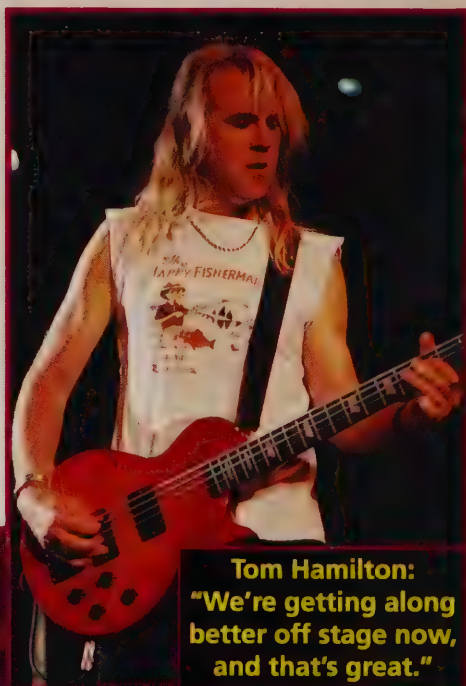
So we return, full circle, to the release of **Retro-active**, a collection that not only reinforces the talents of Clarke, but proves once again that be it heavy metal or power pop, Def Leppard are the masters of it all. While they've certainly had their detractors over the years, those who criticized what they viewed as the band's one-dimensional approach or overtly commercial stance, Leppard have managed to survive and conquer. Today, an astonishing 13 years into their record-smashing career, the boys are as vital as ever. With new axe master Vivian Campbell now aboard, the band plans on reentering the studio early this year to begin work on an album they hope to have out by Christmas. Wait a second! **Adrenalize** was released in 1992, **Retro-active** in 1993, and now there's talk of another

Def Lep album in 1994? Can this be the same band that took four years between the release of **Pyromania** and **Hysteria**, and then another four before presenting **Adrenalize** to the world? Hey, maybe Def Leppard are living proof of the old axiom—they're not getting older, they're getting better.

"We don't want to spoil anyone," Collen said with a laugh. "But we just might have the album out by late '94. I know Vivian is most anxious to work on a complete album with us, and we're anxious to get to work too. After all these years, we're still as hungry to make music as we've ever been."

AEROSMITH

Steven Tyler can't put his finger on exactly when it was that Aerosmith transformed into a rock and roll legend. Was it with the release of **Rocks** over a decade ago, or was it with their recent string of successes like **Pump** and **Get A Grip**? Whenever it might have been, there's no doubt that Aerosmith now rank as hard rock's premier statesmen—the band everyone, no matter what brand of metal they play, look up to. We discovered a little of the band's secret of success when we recently did some hangin' out with Aerosmith.



Tom Hamilton:
"We're getting along better off stage now, and that's great."

Joe Perry:
"Each night is a totally new experience for us—that's what keeps it exciting."

Brad Whitford:
"Touring with this band is more fun now than ever before."



PHOTO: RICK GOULD/ICP

PHOTO: ANDY O'BRIEN/ANGLES

PHOTO: RICK GOULD/ICP

PHOTO: NEIL ZLOZOWER

A full-page photograph of Steven Tyler performing on stage. He is wearing a red tank top with the text "EAT THE RICH" and red pants. He is singing into a microphone and has his left arm raised. The background is dark with yellow stage lights.

**STEVEN
TYLER**

HIT PARADER

LIVE ON STAGE

JACKYL

There's a smell and an attitude associated with Jackyl on stage as much as there is a sound. That smell is the exhaust fumes of singer Jesse Dupree's chainsaw, and that attitude is pure kick-ass rock and roll. Together those two elements help provide the band's sound with the sonic vitality that has quickly catapulted Jackyl to the very apex of the rock world. It's easy to see why that's happened when you catch Jackyl, live on stage.



PHOTO: ANNAMARIA DISANTO

Jeff Worley: "We've gotten a lot better as a band over the last year."

Jeff Worley and Jimmy Stiff lay down the riffs.



PHOTO: ANNAMARIA DISANTO

Thomas Bettini:
"We're wild men—
and that's the way
we like it."



PHOTO: ANNAMARIA DISANTO

JESSE
DUPREE

HIT PARADER

MR. BIG

BUMPIN' ALONG

BY ANDY SECHER

Cmon, admit it. You like Mr. Big. Sure, you might be sitting there with your Dr. Martens tied tight and your Pearl Jam T-shirt wrapped oh-so-perfectly around a flexed bicep, but deep down inside you can't resist the temptation to hum along with *To Be With You* or tap your foot along with some of Mr. Big's hard-hitting rockers. Well, it's time for a new dose of musical magic from the Big boys, and bassist Billy Sheehan, vocalist Eric Martin, guitarist Paul Gilbert and drummer Pat Torpey have put together an offering called **Bump Ahead** that once again presents all the elements that have turned these Bay Area rockers into platinum-coated stars. So what if it's not "hip"; this is classic rock and roll the way it was *meant* to be played. Recently we sat down with Martin and Gilbert to learn about the fun and games behind Mr. Big's latest dynamic disc.

Hit Parader: Your album covers always have a bizarre quality to them. It was true on your last, *Lean Into It*, and it's certainly true for *Bump Ahead*.

Paul Gilbert: That's true. I guess there's kind of a tongue-in-cheek, black humor involved with our covers.

The last one had the train engine leaning against the building and this one has a guy's head about to meet a speeding car—hey, what could be funnier than that? Actually, it's not as ominous as it sounds.

Eric Martin: Pat and Billy came up with the photo and the title almost at

exactly the same time. Pat enjoys looking at old photos and when he showed us the one that made it onto the cover, Billy immediately yelled out "speed bump." Right after that it became **Bump Ahead**.

HP: So we're not to believe the idle chatter that the title has to do with the fact that the album's release date was bumped up from January, '94 to last September?

PG: That's actually another meaning, but that's more of something that just happened. This record has been ready to go for quite a while—since last spring, so it wasn't like we had to rush in order to get it out in September. But when the record label wanted to bump up the release schedule, we had no problem with that.

EM: If it was up to us, the record would have been out last summer, but we just decided to hold onto it for a little while and do a little extra work. During that time we recorded a couple of new songs and rearranged the order the songs were on the album. Actually, that helped a lot.

HP: Were you concerned that Mr. Big's brand of rock just wasn't right for the times? After all, you're not exactly young Seattle grunge meisters, are you?

EM: Thank goodness for that (laughs.) I don't like a lot of the stuff that's out

Billy Sheehan (left) and Paul Gilbert: "We're lucky in that writing any kind of rock song is natural for us."



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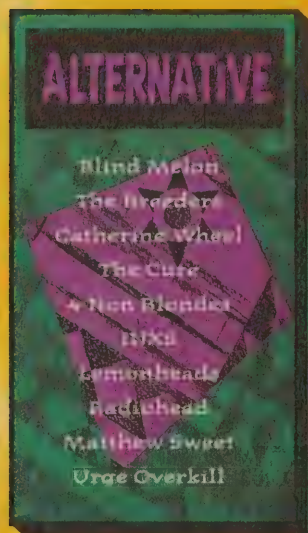
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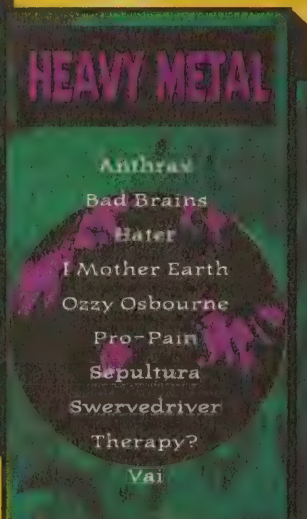
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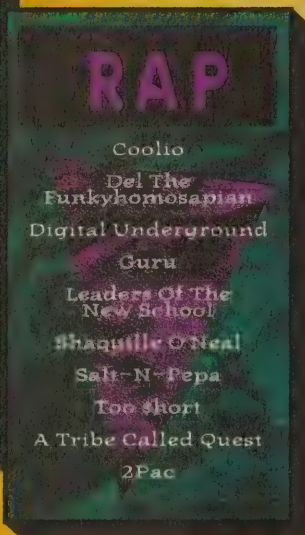
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there right now, but just like anything else, the good bands will survive, and those that are just imitators won't make it. I think that our music has a more timeless quality to it. It's not designed to be "in" today and "out" tomorrow. If you like good songs, good playing and good rock and roll, then you should like what we do. If you don't like those things, try something else.

PG: It's difficult out there for a lot of bands. I don't think it's a secret that one of the reasons the record didn't come out when we first finished it was because some people thought it would be smart to wait until tastes began to swing back more in our favor. But eventually, if you believe in your music and in yourself, you've just got to go for it, and that's what we did.

HP: How much pressure did you feel to come up with another hit single along the lines of *To Be With You*?

EM: Anyone who says they can sit down and write a hit single isn't telling the truth. At least I don't think it's possible. You've got to just write the music you feel in your heart, and if it touches enough people the right way then it's a hit. But I don't think there's one song on this album that you could directly compare with *To Be With You*. We certainly didn't try and clone that song.

PG: We're lucky in that writing hard rockers, ballads, or anything in between is pretty natural for us. So it's not a stretch for us in any way to put a ballad or two on the album.

"Our music has a more timeless quality to it than a lot of the stuff that's out there now."

But we're musicians first, and we won't sacrifice that for the chance to

just make hit records. We want it all!

HP: You talk about the fact that you're musicians first and foremost. Do you feel that today's music scene is as interested in instrumental virtuosity?

PG: That's a hard question for me to answer because I grew up admiring guys who could play well. I'd go to shows just to watch the guitarist. So I'd like to think that a degree of virtuosity still has a role in music. There are a lot of successful bands in rock right now that have guys who play very well; there are other successful bands

that don't. We don't need to name any names. It works both ways. But we need to satisfy ourselves before anything else.

HP: With the success of your last album you finally can probably afford to live out a few of your fantasies. What have those been?

PG: Well, I bought a trampoline, does that count? That's about the only extravagance I can think of. Believe me, even if you sell a few records, you don't become rich. There are so many hidden expenses that you still have to watch what you do.

EM: I bought a house, but I've been saving up for that for a long time. The sales of the last record just helped get me there a little faster. But we don't think about that. Except for Billy, we're not into the fast cars and fast women lifestyle at all—he takes care of all of that for us. We're just a bunch of guys from San Francisco who like to play music that we hope other people enjoy as much as we do.

Eric Martin:
"Anyone who says they can just write a hit single isn't telling the truth."



PHOTO: BRANK WHITE

MOTLEY CRUE

Nikki Sixx wanted to talk. Word had filtered down the day before that Motley Crue's main man had some things on his mind, and the time had come to share them with the world. It had been a long time since Sixx had last opened up; some three years in fact, before the Crue had parted ways with Vince Neil, before they had hired new vocalist John Corabi, before rumors had popped up about problems the group was having with their record label, and before the band's lengthy recording delays. But now was the time that Sixx wanted to put those stories in perspective—to give his legion of supporters the real scoop as to what *really* happened with Vince, what was going on between the Crue and their label, and what the status was of the band's new album. So here is the first part of our special interview with the one and only Nikki Sixx.

Hit Parader: Why did it take you so long to complete the album?

Nikki Sixx: I don't know where all those stories came from that the album was gonna come out last July, or that it was gonna come out in time for Christmas. We never said that. The only thing we ever said was that it would come out when it was perfect. The fact was that we never felt any rush to get the record done. We knew all along that it was going to be a long, slow process and that we were going to explore every musical idea that we had floating around in our heads. We had a new guy in the band in John Corabi, and we wanted to give him the chance to fit in and really contribute, and believe me, he has! The guy has really given us a new dimension. His involvement with this project has really set us free. It's like we're a totally new band.

HP: In what ways are you a new band?

NS: Well, with Vince in the band, I felt a responsibility to write a certain kind of song for him. He felt really comfortable only singing songs that had a party feel to them. That became very restrictive after a while. I always figured we'd just write those songs until we felt we had done every party and pussy type song that could be done, and then we'd just break the band up. But when

WHAT'S GOING ON ?

BY ANDY SECHER

John came in, all bets were off. The only way I can describe what it's like having John in the band is to make an analogy with a new girl you meet. You know, for the first few weeks, you don't even want to get out of bed. All you want to do is screw. Well, in this band, our "screwing" is making music. That's all we've wanted to do since John joined the band, and we've come up with some amazing things.

HP: So tell us about some of the new material you've written.

NS: Well, this kinda goes back to your first question of why the album took so long to finish. At first, when we went into the studio we had 14 songs that we really liked. We got those all tracked and ready to go when our producer, Bob Rock, had the chance to take his band, Rockhead, on tour with Bon Jovi in Europe. He asked us if we minded if he did that, and of course we told him to go for it. We figured we'd take some time off and get a fresh perspective on what we had done. But immediately we got into making more music. We wrote about ten more songs, and in addition to that we went into the studio ourselves and each of us cut his own song, on which we each did everything. We played all the instruments, produced it, the whole thing without any help from anyone else in the band. It was really a lot of fun. So by the time Bob returned we had 24 songs ready to go—plus the four solo songs.

HP: Are you still planning on calling the album *Til Death Do Us Part*?

NS: I don't think so. The funny thing was that we have a song called *Til Death Do Us Part*, and we do like that as a title, but one day somebody came up to me and just gave off the feeling that the title had been out there in the press for so long that it seemed like old news—like that album had already

come and gone. As it happened, we had been working on the album cover at about that time, and what was happening was that it was turning out to be an "anti" album cover. It was real simple, real stark. There really was no place to put a long title like *Til Death Do Us Part* on there. So that's why I think it's gonna be called just **Motley Crue**. That works. This is a new band, and it's like a new beginning for us. So that title really works, especially in conjunction with the album cover and the kind of music we've been making.

HP: Describe that music for us.

NS: Man, it's almost impossible to describe what we've got going on this album. How can I tell the fans that it's the most outrageous, bizarre album they've ever heard? They're gonna have to check it out for themselves. It really covers so much musical ground. We've got things like *Poison Apples* which is a punk/pop thing that's just a great rock and roll song. Then we've got *Welcome To The Numb* which is just totally unbelievable, and then we've got *Misunderstood* where we've used a 60-piece orchestra in a very demonic way. They sound like the orchestra on the Beatles' *Day In The Life*. The problem is that the song is ten minutes long. I'm not sure what's gonna happen with it.

HP: With 28 songs to choose from, how will you decide what will finally make it onto the album?

NS: It won't be that tough. I think they'll naturally fall into the "A" group and the "B" group. Our goal is to give the fans maximum bang for their buck. We're not gonna get caught up in making this more than a single album. We wouldn't want to do that. Albums are very personal statements, and we want to make sure that we're all happy, and that we present the band in the way we want. We could go in a real heavy direction, we certainly have the songs for that. Or maybe we'll go in a more Zeppelin direction and mix heavy things with melodic things. It's great to have so many options.

HP: What about those four solo songs you mentioned before. Will they make the final cut?

NS: Probably not. They're the last thing on our priority list. But they're great songs. John just went in with an acoustic guitar and played this beautiful song that he sang the hell out of. Mick's song is very bluesy, very much in the Gary Moore vein. Tommy and me went in a more cutting edge direction. It's just so great to have people who have the talent and the drive to do so many things. That's the reason that we're so happy to be exactly where we are and who we are—we're thrilled to again be Motley Crue.

Make sure to pick up the April issue of **Hit Parader** to read the second part of our special interview with Nikki Sixx.



NICKELBACK

HIT PARADER

Dizzy Reed:
One of the
few band
members not
currently
working on a
solo disc.



move on. We did that before with the **G N' R Lies** material, and we've done it again here."

At a time when some critics have labelled the band's music as being "overwrought" and "too pompous," the **Spaghetti** album states loudly and clearly that you should never think you've got Guns N' Roses totally figured out. From their spirited reworking of the Dead Boys' *Ain't It Fun* to their hard rocking version of Nazareth's *Hair Of The Dog* (ironically, a minor hit for Britny Fox a few years back), this new album reveals much about Guns N' Roses' often overlooked musical talents. For a band that's sold over ten million copies of such albums as **Appetite For Destruction** and the aforementioned **Use Your Illusion**, it's been the band's off-stage activities that have garnered a preponderance of the headlines and a majority of their fame. What a shame. The fact is that under the arrogant stances, the riot-inducing attitudes and the cop-baiting actions lurks unquestionably the greatest rock and roll band in the world. Once a title utilized ad nauseam by the Rolling Stones, that distinction now clearly belongs to Guns N' Roses, a fact that **The Spaghetti Incident?** powerfully reinforces.

"If we ever get compared to bands like the Rolling Stones it would be an incredible compliment," Slash explained. "Believe me, I'll never be the one to make a comparison like that. They've been doing it so well for so long that to me no one else deserves that kind of respect. I think this band is very happy with what we've accomplished, but I never like it particularly when we're compared to other groups—especial-

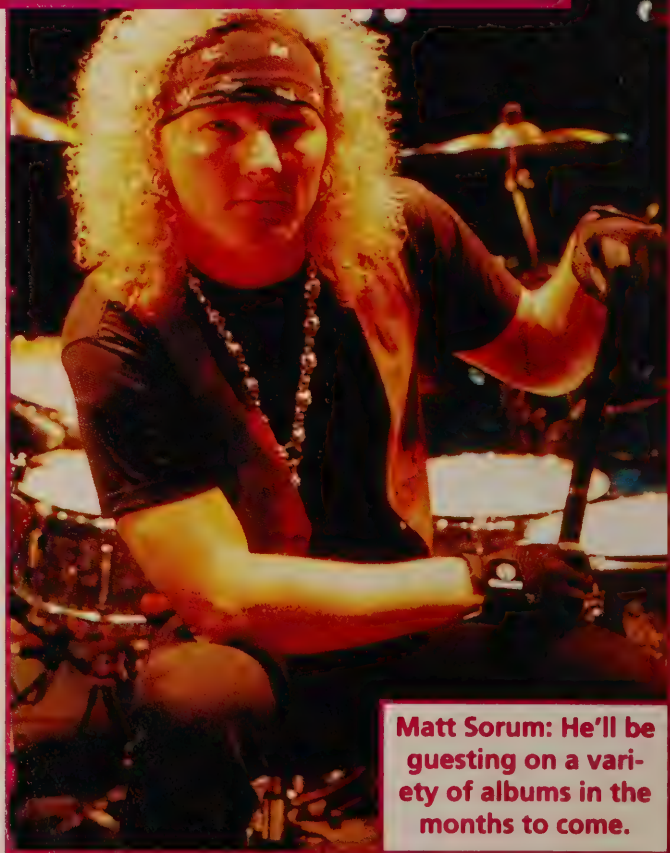
GUNS N' ROSES

UNDER THE COVERS

So Guns N' Roses are off the road, they're out of the studio and they're enjoying a well-earned vacation. Hmmm. Kind'a makes you wonder doesn't it? What the hell are the bad boys of rock and roll doing with themselves without thousands of fans buzzing around them, reporters and photographers following their every move and the eyes of the world focused squarely on their frizzy heads? Well, it hasn't been quite as quiet as one might expect for Axl Rose, Slash, Duff McKagan, Matt Sorum, Gilby Clarke and Dizzy Reed. In fact, with the release of a new album, **The Spaghetti Incident?**, time in court battling with former drummer Steven Adler, and a myriad of solo projects in various states of development, the last few months have been far from mere rest and relaxation for the Top Gunners.

Certainly the most welcome of these "leisure time" activities has been the appearance of the **Spaghetti** album. Long rumored and oft-discussed, the disc presents the band covering many of their favorite classic rock and roll songs, written by bands ranging from the Damned and the New York Dolls to Nazareth. Once believed to be the group's homage to their "punk" roots, the album slowly developed into a testimonial to G N' R's varied influences. Recorded almost entirely during 1991's lengthy **Use Your Illusion** sessions (with a few live tracks sprinkled in), **The Spaghetti Incident?** showcases another side of Guns N' Roses—that of a band that likes to have a little fun as well as play great rock and roll.

"When we were working on the material for the **Illusion** albums, we'd sometimes just play a song to have a good time and blow off some steam," Slash said. "I don't know if we really ever thought about putting those songs out, but we've always liked to clear the shelves of what we have before we



Matt Sorum: He'll be
guesting on a vari-
ety of albums in the
months to come.

A full-page photograph of Axl Rose performing on stage. He is wearing a red bandana with white numbers, a white t-shirt with a graphic, and a red leather jacket. He is holding a microphone and singing. The background is dark with stage lights.

**AXL
ROSE**

HIT PARADER

SLASH



HIT PARADER

Indeed the release of these varied Zeppelin packages does force one to ask a major question; who is minding the store? For years it was believed that the band members held an iron-fisted control over their back catalog, thanks in part to the fact that the albums were originally released on their own Swan Song label. But, while no one will admit it, apparently legal rights to the music returned to Swan Song's parent company, Atlantic Records, after a certain number of years. Thus the 1992 appearance of first the four-CD Zeppelin box-set, then the scaled down three-CD version, which together proceeded to sell over five million copies. With gross revenues of over \$25 million from these collections, who could not imagine that plans for **Zep Box II** were immediately a gleam in Atlantic's corporate eye.

"These collections are more than merely a re-release of Led Zeppelin's classic material," an Atlantic spokesperson stated somewhat defensively. "The packaging, and the extra bonuses make each of them collector's items as well as excellent compilations. Some people may own some or all of the band's albums, and didn't want to buy all of them again on CD, the box sets allow them to avoid that."

Certainly the box sets do serve a purpose, but to call them "collector's items" may be pushing things a bit. The first four-CD box set featured a special booklet, while the restructured three-CD set featured an interview CD with the band. This latest box presents a single unreleased track, *Baby Come On Home*, but basically is little more than a "best of the rest" compilation. With virtually all of the band's best known and best loved songs on the first box set, this second collection lacks both the commercial and artistic impact of its illustrious and highly successful predecessor. Perhaps the boxed complete Zeppelin CD collection (which also features special booklets) is a more valuable tool for those who truly want to understand the enduring legacy that is Led Zeppelin. In their digitally remastered form they totally usurp the band's single CDs, which incon-

gruously remain mere copies taken from previously existing tapes. But with a hefty price tag (seen at as much as \$129 in some stores) this complete set is far from an item for the casual collector.

"I still don't understand why people just don't go out and buy the individual CDs when they can afford to."

"I still don't understand why people just don't go out and buy the individual CDs when they want to and can afford to," Plant said. "I think having the complete albums, presented in the original order that we presented them, is the best way to enjoy Zeppelin's music. I have

Nations, Page still waiting to go on tour with David Coverdale, and Zep bassist John Paul Jones making occasional appearances with Lenny Kravitz (he performed with Kravitz on last September's MTV Awards) it

seems that none of these musicians is content to sit back and rest on past laurels.

"Sometimes Zeppelin seems like it was so long ago," Jones stated. "Then at other times it seems like it was just yesterday. It's quite nice to know that everyone is still enjoying making music, and that the public still has interest in us."

To call fans' continued fascination with Zeppelin "interest" almost seems to do injustice to the word. What the public maintains for Zep is a burn-

John Bonham and Robert Plant relax aboard the band's private jet circa 1975.



ing fascination, an inherent desire to know what made this greatest of all hard rock acts tick. Yes, the box sets give some insight into that phenomenon, but there was more to it than the music can portray. What would seemingly satisfy this public longing would be to see the band's three surviving members hook up one more time, but that likelihood looks bleaker than it has in years. As recently as 1991, it seemed that talk of a Zep reunion was headed in the right direction. But with Page's decision to

nothing against the box sets, but they're really nothing more than 'greatest hits' albums, and Led Zeppelin was never a 'hits' band. The whole concept behind those compilations is somewhat against everything the band ever stood for. At times I feel like we've been turned into a commodity."

In the years since their untimely demise, Zeppelin has indeed been turned into a commodity—a cottage industry both for those who control their product and for the music industry itself. No hard rock band has created as enduring and endearing a legend as Zeppelin, and with all of the band's surviving members enjoying various states of activity in recent days, the Zep banner seems to be enjoying an unprecedented renaissance. With Plant enjoying a major tour behind his new album, **Fate Of**

and Plant's contentment with his own career, it seems a virtual certainty that the mighty Zep will never fly again. Still, fans can hear the occasional band tune from Plant, and if Coverdale/Page ever get their act together a veritable Zep fest seems likely. But neither of these can replace the magic that was, is and will always be Led Zeppelin.

"I really don't want to discuss my feelings about having other people performing Zeppelin material," Jones said. "I guess it's all right because bands have been doing it in clubs for years. But somehow having one of the band members doing it without the others seems different. It doesn't really bother me, but I do know that it will never sound the same as when we did it together."

So what's really going on with Ozzy Osbourne?

Amid erroneous rumors of ill health, accurate reports of the demise of the Black Sabbath tour, confusing stories about retirement and confounding tales of new musical product, it seems that the Oz is like a ship at sea, drifting on the tides, not sure of where to dock and where to set sail. It is a

strange time in the career of the strange Mr. Osbourne, and even some of his closest friends and advisors find themselves at wit's end when it comes to trying to figure out where his life, let alone his career, is headed. Retirement? Forget that! The Oz has already stated that he'd rather be flogged with a cat-o-nine-tails at high noon in London's Hyde Park than become a permanent house husband. He insists that at the moment he's quite content to just stay home with the kids (supposedly the *real* reason for the Sabbath tour cancellation), but we'll see how long *that* lasts. It's still new challenges Ozzy seeks—but where those challenges lie is anyone's guess—including his own.

"I've said that I won't retire," he said. "I couldn't handle just being around the house with nothing to do. I love my wife and I love my kids, but after so many years of living on the road, to settle in one place and just exist is not for me."

Obviously, the Black Sabbath fiasco took a great deal out of Ozzy, both physically and mentally. As the architect for this potentially exciting reunion, it became more and more apparent that it was up to the Oz (and his incredibly capable wife/manager, Sharon) to keep the varied Sabbath members in touch, make business arrangements and generally handle all the small details. As the proposed start of their December tour grew closer, bigger and bigger problems began to loom. There were record label difficulties, with Sabbath part of the Warner Bros. roster and Ozzy, himself, being signed to Sony Music. There were personnel problems with Sabbath drummer Bill Ward jumping in and out of the project on a fairly regular basis. Since the often troubled Ward had long been one of Ozzy's best friends, the drummer's participation had long been one of the perks of the Sab reunion. When his ill health began to get in the way of extended tour plans, gaps began to appear in the Sabbath armor.

"One of the most amazing parts of getting on stage with Sabbath last year for the first time in so many years was listening to Bill play drums again," Ozzy said. "I've worked with some great players over the years, but Bill is so totally unique. He is so vital to the Black Sabbath sound. His playing is like cannon fire. There's nobody else around like him."

In addition to Ward's in-again, out-again status, money problems began to plague the reunion talks. Understandably, Ozzy, who had been packing arenas on his own during a period when Sabbath fought to even maintain major label distribution, expected a lion's share of the financial pie. But also understandably, the other Sabbath members (Ward, guitarist Tony Iommi and bassist Geezer Butler) felt that since this was a one-for all, all-for-one reformation, perhaps a more equitable division of wealth could be arranged. The band's various lawyers and business advisors spent days on this issue, never fully rectifying it. Again, further strain was placed upon Ozzy.

"The idea of getting Sabbath back together was wonderful," Ozzy stated. "But I think we all knew that it wouldn't be easy. It wasn't like the old days where if you wanted to do something you just did it. Sabbath recorded their first album in two days!

OZZY OSBOURNE

HOME ALONE

BY FRANK WINTERS

to take legal action against the publication that reported the erroneous news. Yes, perhaps

Ozzy was a bit tired, perhaps his psyche had become a little worn down. But health-wise he was probably stronger, fitter and more together than he'd been five years earlier.

"I still try to work out and watch what I eat," he said. "Both Sharon and I had gotten into a very intense exercise program before I went on my last tour. Off the road I'm not quite as dedicated, but I still do it—though I hate it. It's hard work, but you do see the results. I see pictures of myself from the last tour, and then look at ones taken four, five, ten years earlier, and I'm proud. I'm pleased at what I've done for myself."

Healthy and free of commitments, what lies next for Ozzy? It is well known that a new album of studio material will soon be coming our way, but after that who knows?

Recorded with guitarist Zakk Wylde, drummer Randy Castillo and bassist James Lomenzo (who had been working with Wylde in a new band), the next Ozzy album should tell us a great deal about what the future holds. If, as expected, the record picks up where his previous **No More Tears** left off, then Ozzy will have proven himself to be one of the few metal performers capable of surviving in a

shifting musical environment. Perhaps more tours with a changing array of musicians will be in order, as long-time cohort Wylde goes on to explore his own horizons. That's something that might keep Ozzy happy—at least for awhile.

"One of the things I enjoyed most when I first left Sabbath and started my own career was the fact that I could play with whomever I wanted," Ozzy stated. "Anyone who's followed my career knows that there have been a lot of musicians on my albums over the years. I've worked with Zakk and Randy about as long as I've worked with anyone, and I appreciate their talents. But it might be time for Zakk to move on, and I understand that. Maybe the chance to work with new musicians again will be exciting."

So it seems the future is far from clear for Mr. John Osbourne. He's healthy, wealthy and wise, which for an admitted manic depressive ain't that bad. He's got a loving family and a record label that will turn cartwheels in order to keep releasing new Ozzy albums. So what if the Black Sabbath reunion isn't going to happen? Sure, Ozzy's disappointed, as are a few million fans around the globe. But that's life in the rock and roll fast lane, for ya. Easy come, easy go... just keep moving until the next big opportunity hits. Ozzy's never one who lacks for projects to occupy his time. Heck, he's even emerged as the star of his own comic book. That's the way it is for Ozzy as 1994 kicks into high gear. The life of an English gentleman farmer isn't in the cards quite yet. It looks like it's back into the studio and then back onto the rock and roll highway for this heavy metal vagabond. And honestly, would anyone have it any other way?

"I've said it before, and I'll say it again, rock and roll is my life," Ozzy exclaimed. "I don't know what I'd do without it. At one time I used to say that I'd probably end up in prison. I don't know if that's true any more, but I don't want to find out."

If we wanted to go play live, we'd just throw the gear in the car and go! Things just aren't like that today."

Then came reports that Ozzy was not in the best of health; the constant turmoil of trying to make the Sabbath reunion work had taken its toll. Thankfully, those reports proved to be untrue, with Sharon Osbourne going so far

Ozzy the comic
book hero!



HIT PARADER

Soundgarden: "We're amazed by the intensity of this band."

PHOTO: JOE GIRON/PHOTOFEATURES



SOUNDGARDEN ON THE VERGE

BY JAMES HARPER

Let's get some things straight; Soundgarden *aren't* any flavor-of-the-month. They *aren't* any trend-setting, scene-stealing, fly-by-nighters who are liable to disappear as soon as the next hip trend comes along. And they certainly *aren't* any artsy-fartsy, pseudo-intellectual contingent who believe their music is going to change the world. So what are these Seattle rockers?

Well, vocalist/guitarist Chris Cornell, guitarist Kim Thayil, drummer Matt Cameron and bassist Ben Shepherd may well be the most driven, intense and talented band on the hard music scene today. There is seemingly nothing that these guys can't do. Their music has drawn comparisons to everyone from Black Sabbath to the Beatles—no mean feat unto itself. And on their latest album, they've added another exciting chapter to what has fast become one of

rock's most intriguing tales.

"Each album just is different than the other ones," Thayil said. "We never set out to 'add to the Soundgarden legacy' or anything like that. We just go into the studio, take our time and make sure that

"We never set out to 'add to the Soundgarden legacy' or anything like that."

when we come out we have something really special. It was true on our last album, **Badmotorfinger**, and it's true of this one as well."

For many fans, Soundgarden remain one of the true "hidden" treasures of the rock world. While the aforementioned **Badmotorfinger** did sell in excess of 700,000 copies, compared to the multi-platinum status of such other Seattle stalwarts as Nirvana and Pearl Jam, Soundgarden is still an "under-

ground" sensation. And as evidenced by the work on their latest disc, these guys haven't let a taste of success, nor the promise of greater fame and fortune, divert their focus from the task at hand. They've once again put the pedal to the metal, producing a heavy, thoughtful

and eminently listenable collection of songs that play on the mind, the heart and the soul with equal abandon. Quite

simply, this is what rock and roll in the mid-'90s is all about.

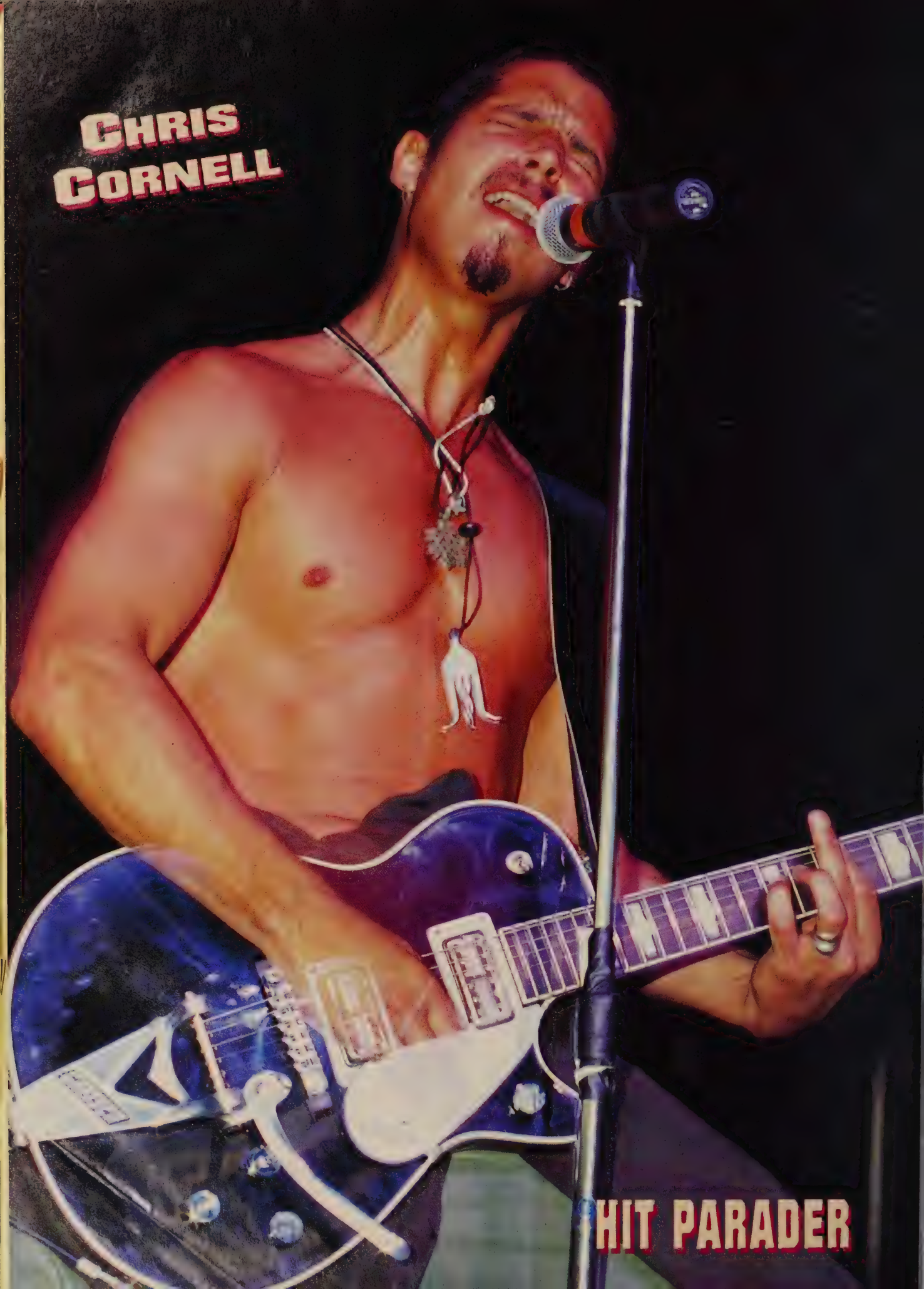
"Sometimes I'm amazed by the intensity this band has in the studio," Cameron explained. "If we've been off doing other things, as both Ben and I were prior to starting work on this album, when we all get together you can just feel how different the atmosphere is. There so much focus. We take what we do very seriously—but that doesn't mean that we don't have a great time doing what we do. I

**KIMI
THAYIL**



KIT PARABER

**CHRIS
CORNELL**



HIT PARADER

think I can speak for everyone when I say that no matter what other things we may try in our musical lives, Soundgarden will always come first."

This dedication to their craft has won accolades from far and wide for Soundgarden. But it's also provided the band with more than their share of criticism and controversy. On each of their albums, the band has felt it vital to

sage across this time.

"Once you establish yourself as a band, I think you're given a little more freedom," he said. "That doesn't mean we can do whatever we want, but with this record I hope people will listen with open minds and ears. We did have a few problems on the last album that way, but that didn't bother us at all. It told us that peo-

Soundgarden's live show has emerged as one of the premier presentations in rock. Now, with a new album's worth of material to play, and more fans than ever clamoring to see their heroes live, 1994 is shaping up to be a landmark year for Soundgarden.

"It's a little strange when people come up to you and say, 'Oh, you're gonna sell a couple of million copies on the next album'," Cameron said. "They think that'll make us happy. I don't know if it does. We don't want to cross over and become one of those bands that every kid at the mall says is their favorite group. That scares us. We're kind of happy being just as successful as we are right now. We don't really want to headline those big arenas where you can't see anyone's face. And we don't want the albums to get so big that you got to take three years between releasing new songs. That's not what we're about at all."

Ben Shepherd:
"We surprise ourselves all the time."

Apparently what Soundgarden is about is creating a unique musical synthesis of classic metal, avant-garde pop and alternative rock. Perhaps no other band on the contemporary music scene is as capable of pulling that difficult task off with the aplomb and apparent ease of Soundgarden. Like a natural athlete that gracefully runs down the touchdown bomb or the long fly ball, Soundgarden are "naturals"—rockers who seem to have an innate affinity for creating cutting-edge metal that has inherent mass appeal.

"It's really kind of strange when people try to intellectualize our music," said Thayil with a broad grin. "I guess it's cool when people read a lot of things into what we do, but I don't know if a lot of those things are really there. But we appreciate the response the people have given us."

"We're not shy about our music, we know it's good," added Cameron. "But I really believe that we're just hitting our stride as a band. This album is better than the last album, which was better than the one before that. Maybe 'better' is the wrong word, though. I like everything we do. It's just that I think we have more experiences to draw from in the songs and more time and money to use in making the albums. But it's still the fact that we care so much about the music that makes it special, and that's something that's never going to change."

ple were listening. If they don't like what they hear, that's fine—as long as they're responding to us in an honest fashion."

Another place that Soundgarden has continually received an honest response has been the concert stage. With the frequently bare-chested Cornell mesmerizing the crowd with his fiery on-stage demeanor and incredibly powerful voice, and the rest of the band laying down a rock-solid musical foundation,

attack certain political and cultural stances that they believed restrictive. Even the far-from-conservative forces at MTV have occasionally found Soundgarden's bold pronouncements (especially on last year's *Jesus Christ Pose*) to be a little too much to handle. Thayil believes that while the material on the band's new LP is just as pointed and potentially controversial, the band will face fewer obstacles in getting their mes-

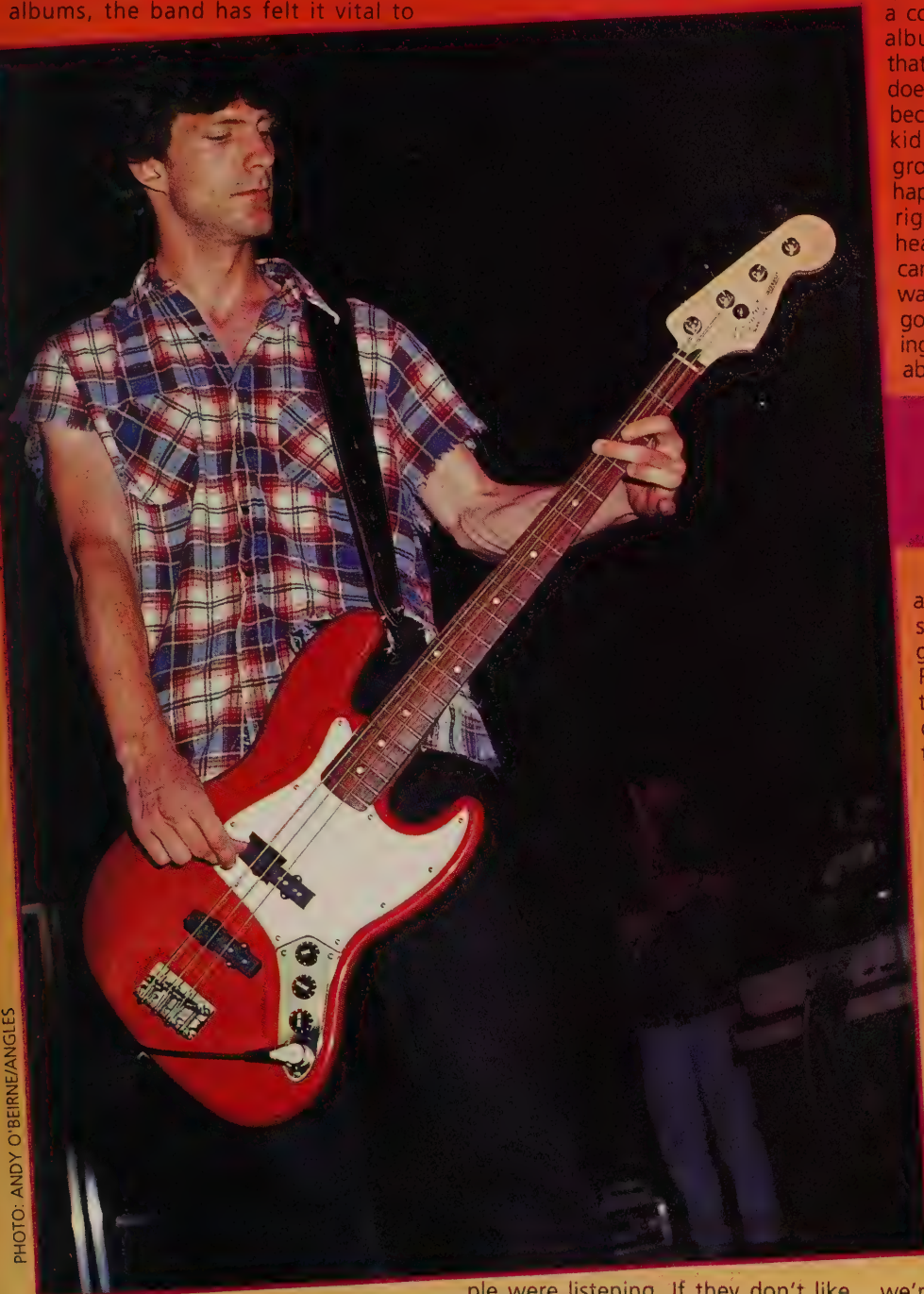


PHOTO: ANDY O'BEIRNE/ANGLES

THE BIG

DOIN' IT RIGHT

BY JENNIFER FUSCO

The Big F is a "no bull" kind of band. They don't care about trends and they don't pretend to be the best of friends. In fact vocalist/bassist John Crawford, drummer Rob Brill and guitarist Mark Christian, don't particularly like one another. But with the release of their latest CD, *Is*, they're convinced that the climate is right for their brand of no-nonsense, nonconformist rock and roll.

Crawford, Brill and Christian started together back in the summer of 1988—at the height of the glam explosion on the metal scene. But these guys wanted no part of the leather and makeup music that was taking over the clubs. "We didn't want to jump on any bandwagons, we didn't want to be a clone of someone else. So we had to come up with stuff that was 'us.' We just decided that we had to find ourselves. We hated that scene, but what it came down to was, if we were gonna do exactly what we wanted, we were gonna have to accept the responsibility for that—and that meant suffering," states Brill. "Obviously we wanted to be successful, but until that point we had to adopt this trench warfare attitude which was basically that we had to bust people over the head to get them to listen."

To make matters worse, all three band members had markedly different musical influences, came from different backgrounds and brought with them conflicting ideas of what their band should be. So they hibernated for a while until they found their groove. "Songs, at that point

in time, were taking months to work out because no one could agree on a direction," Brill explains. "Or we'd hear stuff that was 95 percent crap and 5 percent worth retaining and we'd work on that 5 percent at a snail's pace."

There were other problems that interfered with the Big F's development. Although they were all acquaintances, they were far from friends, as they soon discovered. "I'd known each of those guys in different things, but knowing them from the outside and working with them from within are two different things," Brill explains. "I'm not gonna lie and say we have fun together and this and that, 'cause we don't hang out with each other all the time. We've just accepted the fact that

we just don't get along that well."

So how do they manage to accomplish anything if they don't get along? "If you fight and scream on a daily basis you'll be okay," Brill relates. "That way you don't have frustration that ultimately rises and breaks the band up. Most bands go on this perception of brotherly love and 'We'll be in this band till we die' crap. They keep everything pent up and then someone gets pissed off and explodes and that's the end of them. We get it out on a daily basis. But everyone's fighting for

what they believe in. And when those musical sparks fly, you create some intense music as a result."

Once they decided on a sound, they weren't sure exactly who was going to listen to their music. In fact, the Big F

"We have to bust people over the heads to get them to listen to us."



The Big F: "We don't want to be the clone of anyone else."

believed they might never get a record deal. "I didn't think we'd get signed by a label," says Brill, "let alone a major one. I thought if we're lucky, we'll get an independent label. But we set up our own label, with the idea that we would just release the stuff ourselves." In 1990 they released their self-titled first album to much critical acclaim, but to virtually no commercial fanfare.

Their latest album, *Is*, however, is earning both rave reviews and acceptance among grunge kids and metal maniacs alike. The time seems to be right for the alternative, rock and roll stylings of The Big F. Long gone are the pretty boy, hairspray bands, and the Big F couldn't be happier about it. "The time is certainly more right for us than it was three and a half years ago," says Brill.

Tracks such as *Idiot Kid Heads Out*, *Mama Jane* and *Mother Mary* reflect their raw, uncompromising sound. All of the songs' lyrics come from either personal experience, or situations that have directly or indirectly affected the band members over the last few years. Their first single, *Patience Peregrine*, "is about the raping of Central and South America by church and state," explains Brill. "The song called *Gone Ancient* is about when we were out on the road with Soundgarden a few years ago. We went to New Orleans and we were walking around there and I saw this pack of zombie kids, like slime just sort of oozing along the sidewalk, barely able to sustain their movement and I thought, 'Man, this is the future of America?' It was like something out of those lousy, B-rated sci-fi movies, and so I started writing these lyrics about 'gone ancient,' this de-evolutionary process where breathing is existing. That's sort of the general theme of the album—either accepting that or trying to break out."

Brill has stated that The Big F never wanted to follow any preordained musical trends—an easy path to success—and he believes they have stayed true to that lofty goal. "We certainly can never be accused of jumping on a bandwagon," he states. We beg to differ, however, because that's exactly what the Big F have been accused of. With every new band that comes on the scene, kids today—who of course, think that Pearl Jam started the grunge movement (if not rock and roll itself)—state that those bands are doing little more than "ripping off" the guys at the top. When such charges come up (and they have), Brill is quick with an answer in their

John Crawford:
"We don't want people to think they know everything about us."



PHOTO: ANDY O'BERNEMAWA

defense: "Just go back and listen to our first album," is all he need say.

The Big F is apparently used to such accusations. "We've been accused of being self-indulgent, among other things," Brill says. "I don't think we are, but I'd rather be accused of being self-indulgent than relying on formulaic rock clichés."

For Brill and his bandmates, it's hard to pick a single stand-out track on *Is*. "I'm in love with all of them," he says. "By the time these songs get to be recorded, it means we've gone through that whole process of dumping most of them. What's left we've got to love."

KISS

IN THE SPOTLIGHT

"The new record's as much a tribute to the bands recording the songs as it is to us."

BY ROB ANDREWS

Like ol' man river, Kiss just keep rollin' along. Despite a variety of whispered music biz claims that these legendary rockers have outlived their usefulness (perish the thought!), Gene Simmons, Paul Stanley, Bruce Kulick and Eric Singer continue to confound their critics and astound their supporters with a variety of precedent-shattering new projects. If the gold-plated success of their recent **Alive III** collection wasn't enough (and, let's face it, for Kiss nothing *is* ever enough) the band is currently in the midst of a variety of other activities that seem destined to keep their name in the spotlight throughout 1994. In addition to their recently released **Kiss Konfidential** home video, and receiving the "lifetime achievement" award at last September's Hard Music Convention, the boys are currently putting the finishing touches on a special "tribute" album where an extremely eclectic assortment of music types pay homage to the one-and-only Kissters.

Among the musicians contributing their version of classic Kiss songs to this new collection are Megadeth (*Strange Ways*), Extreme (*Strutter*), Anthrax (*She*), country star Garth Brooks (*Hard Luck Woman*) and Lenny Kravitz along with Stevie Wonder (*Deuce*). Now if that doesn't get your head spinning, your blood boiling and your heart pumping we don't know what will. But before any of you view this record as some sort of true tribute album, the infamous Mr. Simmons has something to say, and as always, we all had better listen:

"This is *not* a tribute record," he said. "Every artist is doing their own version of our songs. They're not recreating them. So the record's as much a tribute to the talent of the bands recording them as it is to us."

So there. We hope that matter's clear.

This "not a tribute" album will be accompanied by a "not a tribute" video which Simmons joked that band might want to call **Kiss My Ass**. One of the highlights of that tape is certain to be the sight of Kiss joining Garth Brooks down in Nashville for their roaring version of *Hard Luck Woman*. Evidently Brooks has been an unabashed Kiss fan all his life, and when the chance came for the band to work with the reigning king of country music, who could say no?

"It was really a lot of fun," Paul Stanley said. "We've never believed in all those classifications of music. Either you're good and can play, or you can't. Garth Brooks can play. The guy's a great singer, and he's a fan. We've always enjoyed new challenges, and going down to Nashville and working with him was really a trip. And then having the whole thing on video was even better, because the fans can experience what we went through. It'll be great."

For those who've followed Kiss over the years, this flood of new activity isn't that much of a surprise. From the very first time they donned their makeup and hit the New York club circuit some 20 years ago, these guys have ranked among the sharpest, most calculating and clever guys around. In addition to their historic recording career, the band's members have enjoyed success as producers, actors and, in Simmons' case, a record company president. They even recorded a special version of *I Love It Loud* that served as the intro for *Monday Night Football's* October 18 game between the Los Angeles Raiders and the Denver Broncos. So what's surprising if the guys have found a few new ways to entertain their fans and earn an honest buck in the process. Hey, this is America isn't it?

"Some say we're these brilliant businessmen who've made this work because we're so smart," Stanley said. "It ain't true, folks. That's not what it's really about. Yeah, we've done some ground-breaking things over the years, and at times we've tried to stretch out as far as we could go—just ask Gene about that. But the bottom line has always been the music. Without that everything else is totally meaningless. The fans know that, you can't fool them. If we were just a group of businessmen doing this for the money, don't you think they would have caught on by now?"

"We're just a rock and roll band, and part of pop culture," Simmons added. "We honestly just enjoy doing what we've been doing for the last two decades. We're glad to be around. All the other stuff just happened, either by design or by destiny, we're just along for the ride. There's an express train going by in life, and we just happen to be sitting in the front row."

Some cynic might suggest that the time for "tributes" and video retrospectives is after someone has passed on. But Kiss are the first to point out that they have no intention of leaving this mortal veil of tears. In fact, there's probably more life, and more focus within the band at the moment than there's been in years. With fewer outside projects to concern themselves with, more stable private lives and a lineup that is perhaps the strongest in the group's career, Kiss is far from having one foot in the grave. But, on the other hand, both Simmons and Stanley know that sentiment isn't the strong suit of rock and roll, and if their next studio album isn't a killer, all this tribute-paying won't be worth a hill o' beans.

"You always have to produce, there's always that pressure," Stanley said. "But I've already begun writing for the next album and so has Gene. We can really pour everything into this one. I've been very happy with our last few albums for the most part, but there's always room for improvement. I guess we're gonna keep trying until we create the perfect Kiss album, and I don't know if we'll ever be able to do that. We may come close, but I think we're just gonna have to keep working on it."

"We've come to realize that Kiss is the most important thing in our lives—certainly our professional lives," Simmons added. "I think we've always known that, but it took getting hit over the head by a two-by-four before I fully realized it a few years ago. Acting's fun, and running a record label is interesting, but it isn't Kiss. There's enough going on with this band to keep me busy—to keep *all of us* busy. Kiss is a full-time occupation, and it's also the best occupation in the world. For more than 20 years it's been the best ride in the world, and I think that ride is about to pick up a lot of speed in the months and years to come. Believe me, that ride is far from over."



KISS

HIT PARADER

They hail from Seattle—but don't think you know *everything* about My Sister's Machine from that tidbit of information. Their sound is dark and foreboding, but you can't judge *all* of My Sister's Machine's music by that gross generalization. And their trademark song has become a ditty called *I Hate You*, but you'd be *mistaken* to assume that's the group's prevailing artistic attitude. So what really gives with vocalist/guitarist Nick Pollock, bassist Chris Ivanovich, guitarist Owen Wright and drummer Chris Gohde? Are they the proverbial riddle wrapped up inside of an enigma? Actually, once you get a little familiar with both the music and the personalities of this unique fivesome from the Great Northwest, a lot of those perplexing questions begin to reveal their answers. In fact, after listening to the band's latest

album, **Wallflower**, new questions arise—and new answers as well.

"I really hope that people don't get caught up in the the Seattle hype and pick up this album just because we're from there," Gohde said. "We'd much prefer it if they'd just pick it up and play it with a real open mind. We've been

"I really hope people don't pick up this album just because we're from Seattle."

touring around, and in a place like Europe, where the whole Seattle thing hasn't become much of a story, they react in a more honest way than the fans do in the States. That's not a put down—it's just reality. We don't want to be part

of any media exercise. We want people to respond to our music, not the fact that we know the guys in Alice In Chains. That's really not that important."

Deny it or not, the band's Seattle roots have played an important role in allowing them to attain their current status in the rock world. Back in 1988, when the whole so-called "Seattle Scene" was nothing more than a glimmer in MTV's corporate eye, Wright and Gohde were in a band called Mistrust that managed to get signed and released one album. One day, at a local rehearsal studio they encountered Pollock, who along with Layne Staley, had recently formed an early version of Alice In Chains. Soon the artistic vision of Staley and Pollock began to clash and the latter left to pursue his own destiny. He soon hooked up with Ivanovich, and when they heard that

MY SISTER'S MACHINE

BY FRANK WINTERS



My Sister's Machine: "We don't want to be part of any media exercise."

GEARING UP

Wright and Gohde had left Mistrust, the four decided to form My Sister's Machine. Three months later, in September, 1989, the band played their first live show, opening for Alice In Chains.

"To us, all the recent talk about Seattle has been really strange," Pollock said. "When you come from there, you just don't think of it as being an 'in' place at any time. Even when bands were getting signed all over the place, and the media was making a big deal about Seattle, it was just home to us. On top of that, do you think the kids really care where a band is from? Either they're good, or they're not. Nobody's gonna pay big money for a CD just because they like a band's home town. But I guess in some ways being from there has helped us."

Indeed, the band's live shows in and around the Seattle area helped them land their first record deal, on an indie label, and only a little more than a year after they played their first live gig, their debut release, **Diva**, hit the streets. The dark intensity of such songs as *I'm Sorry* and *I Hate You* immediately told anyone with ears that My Sister's Machine was far from just another Seattle band; that their dire outlook made the moody musical musings of Alice In Chains and Pearl Jam seem positively *upbeat* by comparison.

"We knew there would be people who wanted to make like we stole everything we do from another band," Wright said. "That doesn't bother us. All it means is that they didn't listen to the music. There's no way you listen to us and think 'Hey, those guys sound like so-and-so.' The fact is we don't sound like anyone else."

The release of their first album was followed by a massive tour of Europe, where M.S.M. shared the stage with the likes of Pantera, Suicidal Tendencies and White Zombie. The frenzied response of European rockers gave the band renewed confidence and upon returning home, they decided to sever relationships with their record label and seek a new deal with a larger company. They realized that in order to make a record that sounded better than **Diva** the band's cash flow would need to improve.

"It sounds a little cold to say that we left our last label because of money—but that's the truth," Pollock explained. "We knew that **Wallflower** had to sound a lot better than the first album did, and we'd need more money in order to do that. It was just a case of us outgrowing the label we were on. They understood that. It was not a nasty parting in any way. We wish them luck, and they wish us luck. It's kind of a good situation."

With their new deal—and more money—in their pockets—the members of My Sister's Machine quickly headed into the studio to lay down the 12 tracks



"Seattle is just home to us; it's not the 'in' place."

that comprise **Wallflower**. From the melodic intensity of *An Empty Room* to the sonic barrage of *Broken Land*, the band's new album is a major step forward in both a production and artistic sense. This is an album where seemingly every note has a purpose and every lyric has a message—nothing is wasted and nothing is spared. The music is intense, often brutal, yet surprisingly beautiful. On **Wallflower** My Sister's Machine have issued a musical salvo that clearly states, "Hey listen to this."

"This is a more deliberate record," Pollock said. "We learned a lot from our first recording experience, so when we went into the studio this time we were really ready. We knew what had to be done—and we did it! I think there were moments on the first album when things got a little loose musically. We wanted to tighten things up, and that's something that everyone seems to pick up on right away."

True to their adventurous nature, there

seems to be no lyrical subject that M.S.M. won't tackle. *Burn* tackles the inherent difficulties of human weakness while *16 Ways To Go* describes the 16 tasks that humanity must undertake in order to survive for the next 20 years. But just when one might imagine that such heavy subject matter would be presented with a Sturm-und-Drang approach, in fact *16 Ways To Go* has almost a feel-good quality about it. Why, you may ask, does M.S.M. bother with the artistic deception of masking a heavy message in such an upbeat song?

"It just was the way we felt like presenting it," Pollock said. "It was almost as if to make it seem like we weren't trying to preach to anyone. I've always believed that it was wrong for a musician to use whatever power he might have to present a particular point of view. What the hell do we know. *16 Ways To Go* is just an opinion—my opinion. It's not our job to educate people—just give 'em something to listen to."

OVER THE EDGE

BY VINNIE
CECOLINI

THE BEST IN ALTERNATIVE METAL!

SINCE HIS DAYS AS FRONTMAN for New York punk metallers Carnivore, Pete Steele has been misunderstood. Branded a racist for his sarcastic, anti-fascist rantings on songs such as *Race War* and *Jesus Hitler*, Steele brought a stigma with him to his new group Type O Negative.

When the band toured Europe for the first time, they were hampered by death threats and cancellations. In Berlin, someone tossed acid around the club preventing the band from performing.

Still with the release of Type O Negative's 3rd album, **Bloody Kisses**, the gangly frontman has yet to lose his New York-flavored, sarcastic sense of humor.

"The new album is a slow, boring, unintelligent, no-talent type of thing," he jokes.

Roadrunner Records were so excited by the band's first demo, that they pressed it up and released it as their debut, **Slow, Deep and Hard**. Their second release, **The Origin of The Feces**, a mock live EP that parodied their ill-fated tour, replete with canned audience reactions, revealed just how obsolete the format is. It is no wonder that the Type O Negative look at **Bloody Kisses** as their debut.

"This album really represents what this band is about," says Steele. "I like industrial, I like gothic, and I like alternative," he explains. "But I really don't like hardcore, metal, or thrash anymore."

"We are combining those influences and I'm looking forward to experimenting more."

Part of that experimenting is the use of sitar on **Bloody Kisses'** closing track, /

Can't Lose You. Guitar virtuoso Paul Bento was brought in to create the mood

"Sometimes when I write songs, I hear things," explains Steele. "For *Lose You*, I wanted to capture a '60s-type feeling and I felt it had to have a sitar to capture a laid back, dreamy feel."

Also included on the album is metallic-cover of Seals & Croft's pompous '70s hit *Summer Breeze*. Originally, Steele rewrote the lyrics, giving the song new flavor, and retitling it *Summer Girl*, but when the aging duo heard it, they objected.

"They said they liked the version, but did not appreciate having their lyrics changed," explains Steele. "But I don't think that we hurt the song."

"What gets me is that they are now in some Indian sect on the west coast called

Type O Negative: "Our new album is a slow, boring, no-talent kind of thing."



Bhai and have no material possessions. So they were not going to see the royalties from our recording anyway, because they were going to donate it to their commune."

The release of **Bloody Kisses** was delayed while the band headed back into the studio and recorded the original lyrics.

Ironically, Steele takes the blame for the new album not being a bigger hit than it already is. Secure in his daytime city job, the frontman is not up to the constant, tireless touring necessary to "break" the record. Founding member and drummer Sal Abruscato recently left to join road hungry punks, Life Of Agony, while guitarist Kenny Hickey and keyboardist Josh Silver are getting increasingly itchy.

"The guys in the band are going to kill me if we don't play some shows soon," laughs Steele. "I know that we would sell more records if we toured, but I really do not like the rock lifestyle. I do not want to spend the rest of my life on the road. I'm 31 years old. It is not like I am 21 and can pick up and just go and not have to worry about anything 'cause I have no responsibilities.

"So I am working within the boundaries of my job until there is some certain indication that I can make a lot of money off this album and off this band that I don't have to make any more money."

Working within the boundaries of his job, Steele has saved up numerous weeks of vacation time for use when Type O Negative eventually tours. His bosses freaked when he took off ten weeks to trek through Europe. He is certain they will have the same reaction when he does the same for the band's upcoming shows with the Ramones.

On **Bloody Kisses**, the band humorously deal with detractors on the tongue in cheek songs *We Hate Everyone* and *Kill All Of The White People*. Yet Steele feels their troubles won't go away.

"Problems have a way of boomeranging into financial success for us," he laughs. "I don't think these songs could possibly hurt us at all. But it is unfortunate that people don't realize that the members of this band does have a sense of humor. Sometimes I think I am doomed to live forever."

DON'T BE FOOLED BY THEIR NAME, Thought Industry are not another industrial-techno-dance outfit. The Kalamazoo four-piece are actually indescribable, approaching song-structure with the insanity of Mr. Bungle, while using a bizarre mix of sound and style—often within the same song—that is impossible to categorize.



The band's sophomore effort, **Mods Carve The Pig: Assassins, Toads and God's Flesh**, is a giant step ahead of their impressive Metal Blade debut **Songs For Insects**. A diseased collage of Art Metal, their debut is as musically diverse and abstract as the Salvador Dali painting that graces its cover. Ironically, the band recreated itself for its second album. Although the songs are more mature, the record, even more outlandish and deranged, is the aural equivalent of a Jackson Pollack painting.

"Some of the stuff from the first album was written when I was still in high school," says bassists/vocalist Brent Oberlin. "The music for the new album came together over a three month period."

"We are not trying to be something like the hybrid of funk, metal, and punk," adds drummer Dustin Donaldson. "It is nice that things have evolved to the point that people cannot put single classifications on our music."

Rounded out by guitarists Christopher Lee and Paul Enzo, the band's second release demands multiple, undistracted listens to be fully appreciated. In a day when alternative rock bands play stripped-down, song-oriented music, Thought Industry's music is thickly layered.

The release of **Mods Carve The Pig**

was preceded by a limited edition, vinyl-only 7-inch single featuring an early version of which came about when a friend of the band had a college project to do.

"He gave me a call and asked us if we wanted to come into the campus 24-track recording studio," explains Oberlin. "So we spent one night screwing around with some riffs and then wrote and recorded the song the next day."

A long-time record collector and follower of underground music, Donaldson was enthusiastic about having the opportunity to release a "fans-only" single rather than one that would have been available in every record shop.

"If you're into Thought Industry you will find it," he says proudly. "As a collector, there is nothing that makes me more happy than looking for something and finding it. Especially when it is not available on the full-record."

While a re-recorded version of *Gelatin* appears on the new album, the flip-side does not. The band's inventive cover of Gary Numan's *Metal* which first appeared on the electronic nerd's seminal new wave classic **The Pleasure Principle**, was necessitated by "time and money restraints."

"Otherwise we would have done Fleetwood Mac's **Tusk**," confesses Oberlin.

The frontman wanted to call the new

record **Mods Carve The Pig**. Donaldson wanted to call it **Assassins, Toads and God's Flesh**. They compromised and combined the two.

"It is really obnoxious that somebody has to say a record title that long," laughs Oberlin. **Mods Carve The Pig** has to do with my reverence for the late fifties and early sixties New York City beat culture, a period in American history when a person was taken for being human.

"My portion of the title refers to drugs," confesses Donaldson. "But I am more interested in the surrealism of it, how the two titles work together. I believe in the power of spontaneous thought and finding structures and cohesion in things that seemingly do not relate."

Lyricaly, the band has also metamorphosised. **Insects** was inspired by extremes in classic literature, but **Mod** reflects on unashamed sexuality, violence, and aggression.

"It's Thought Industry being as quirky as we want to be with no apologies," laughs Donaldson. "And I think that is now being reflected in our live shows. Don't get me wrong, we are not trying to incite riots, but we are just being much more honest."

"With songs such as *Date Rape Cookbook*, I am not trying to be politically correct nor am I condoning date rape, I am just telling a story," explains Oberlin. "I am not going to step on my platform and tell somebody what they can do and what they can't. Preaching through song has become the cliché of the '90s."

"This politically correct mentality has only stifled creativity. It stifles people," adds Donaldson. "We have become Puritans sitting inside our houses worrying if we are going to be judged for our actions and if God is going to take us to heaven."

As with their debut, Thought Industry has chosen a painting by Salvador Dali, *Apotheosis of Homere* for the cover.

"Hopefully, the record cover will attract people," says Donaldson, "though we just wanted an image that represented the music."

"And we are in no danger of running out of album covers," laughs Oberlin.

THE BATTLE TO FIND THE NEXT musical stronghold, rock's new Seattle, rages on and caught in the cross-fire are a variety of deserving bands who might have had an easy time getting signed in the days "before Nirvana." When record label A&R

guys invaded Kansas City, Missouri, they set their bulls-eye on Season To Risk.

"We never set out to get signed," confesses vocalist Steve Tulipana. "We never sent out any demos to any record companies. But [Minneapolis-based] Red Decibel Records got a hold of one and persuaded us to go up there and play."

At the time, the label was negotiating a deal to link up with Columbia Records. When asked about the acts on its roster, Red Decibel told Columbia about Season To Risk, although the band still had yet to be signed!

"We were happy to have that indie connection to Columbia," says Tulipana of the eventually-inked deal. "Everything just fell together at the same time."

Season To Risk's self-titled debut is an experience in groove and harshness. The music succeeds in its consistent mix of distortion and melody. Tulipana agrees.

"With music like death metal, you have all that noise, but there is no melody to it," he says. "Live, we experiment with what is going on. With the noise parts we use the over-tones to create new melodies which is inadvertent."

Although enough material was recorded for an LP, the band, unhappy with the original mix of the material, was intent on releasing a four-song EP as their debut.

"We recorded everything in July of 1992," recalls Tulipana. "We remixed four songs, but the head of A&R heard the entire tape and said we should put the whole thing together at once. He didn't think there was any sense in dividing it up."

However, when the record's release was repeatedly delayed, the band took a couple of tracks from the LP and released a single, *Bitter/Oil* directly through Red Decibel.

"We needed to get something out," explains Tulipana. "During our tour with Prong, we had nothing. People would come up and ask, 'Who the hell are you?'"

For the single's cover, Season To Risk decided to use a painting by convicted serial child killer John Wayne Gacy. Little did they realize the repercussions it would bring.

"We knew somebody who corresponded with him in prison and owned some of his clown paintings," says Tulipana. "When the idea of using it for the EP came up, I remembered everything he did. He was a clown [at children's parties] and community leader and he killed all of these people! If someone had taken the time out to get to know this guy, maybe he wouldn't have killed all of those people."

"We did get some complaints for using the painting, but you can't get the paintings anymore. We got so much press off that thing. We were in **Entertainment Weekly** with [late performance artist] G.G. Allin because we both used Gacey artwork. Some said it was sensationalis-





Treponem Pal: "Our music is like a drug."

tic. But who cares?"

Season To Risk formed five years ago out of the ashes of a couple of local Kansas City hardcore bands. Tulipana played in a band called Nine Lives, a progressive hardcore outfit, while Guitarist Duane Trower and bassist Paul Malinowski played in Curious George, a full-on, three chord punk act.

"When I first met Duane and Paul, they were doing these all-ages shows in this big warehouse," says Tulipana. "And 400 kids would show up all from word of mouth. Everything back then was hardcore, do-it-yourself. Unfortunately, it got closed down by the cops."

The scene there is definitely small," admits Tulipana. "All the people that are in all these bands from that area are friends and we all support each other."

One of Season To Risk's peer groups is A&M recording artist Paw, with whom the band is planning on recording a split seven inch, early in '94 on Big Money Records.

"We've known the guys in Paw for years," explains Tulipana. "We talked about doing a single together even before either of us got signed."

"I LOVE TO EXPERIENCE THINGS in excesses, though I try to stay in control," says Treponem Pal frontman Marco Neves, explaining the title of the band's newly released album.

"Excess is a state of mind. I chose to call the new record **Excess And Overdrive** because I think that with the

way this planet is going, it is pushing people to extremes. Things are getting worse and there is nothing that any of us can do about it, so let's just play with excesses. You can't spend all of your existence crying about yourself or what is going on around you."

One of the innovators of the industrial-metal sound which has had a profound influence on bands like Ministry and Nine Inch Nails, Treponem Pal feel that their third album just might garner the State-side acclaim that has until now, eluded them.

"We have found a sound that fits," says Neves. "Now we want American appeal to move to our music as well."

"Our music is like a drug, though it won't addict or kill you."

As evident on **Excess**, the French-based act create a sound that is both stirring and cathartic, providing escape for listeners from the day's trivialities.

"Our music is a new energy," says Neves. "There is a groove to it, but the tension is still there. We made the music very violent, but not hard to listen to."

"With death metal, the energy is always the same. It is obvious that people want to be stoned by the music, but in a different fresh way."

The band's third release sees them mixing old school industrial with new hardcore industrial favored by bands like Godflesh and Helmet.

"In the past our music created a "boom" in your mind. Now there is more focus to it and now we have a lot

more guitar and waves in our songs," explains Neves.

The mesmerizing live interpretation of the band's music has prompted the vocalist to boast that the performances are more important to him than sex. It is ironic that he should say, since his band is named after the French term for syphilis.

"The live shows create a means for direct communication with the audiences," explains Neves. "When you are on stage, you can touch people and have a real high feeling with them as you vent your energy to them. And when you do that they react. Although often, they become exhausted after the third or fourth song."

Neves believes the power and energy that Treponem Pal expends during shows, becomes hypnotic to their audiences.

"When I go to a show, I want my mind blown," he says. "That's what we are trying to do live. We are trying to create something violent, even if it is musically violent."

Neves is looking forward to returning for the first time since he and Treponem Pal guitarist Michel Bassin toured as part of Ministry's live band during the second incarnation of Lollapalooza. But he doesn't mind that the tour will consist of mostly small clubs.

"It is better to play in smaller places, 'cause you can reach your audience," he explains. "When you play Lollapalooza-type shows you often feel like you are playing to the backs of the security crew."

Brazil is one of those places many Americans don't have even a foggy clue about. Most know that it's somewhere down in South America, that inflation there is rampant and that a lot of chicks walk around the beaches of Rio de Janeiro with their tops off. Hey, come to think of it, what else really matters? The fact is, however, that before the turn of the century Brazil could well emerge as a new economic, political, and cultural giant. The nation is roughly the size of the United States, with the massive Amazon River (the world's second longest river) bisecting it. Natural resources abound—gold, gems, minerals...and music.

The members of Sepultura call Brazil home. Hailing from the small city of Belo Horizonte, over the last eight years they've waged a virtually single-handed battle to put their homeland on the heavy metal map. Certainly they had many strikes against them—language barriers, cultural differences and the problem of merely having their music heard and distributed. But somehow guitarist/vocalist Max Cavalera and his boys (brother Igor on drums, Andreas Kisser on guitar

and Paulo Jr, on bass) have overcome those hurdles to emerge as one of the brightest lights of the Death Metal world. Now, with the release of their latest album, **Chaos, A.D.**, these Brazilian bashers seem intent in continuing to spread the "plague" known as Sepultura to every corner of the globe.

"One of the things we wanted to do on this album was come up with something very new and very exciting," Max stated. "Sometimes it seems to me as if bands just keep doing the same things over and over again. We didn't want to



POWER PLAY

"We wanted this album to sound as fresh as the albums that first influenced us ten years ago."

BY HUGO MADERAS

do that. We wanted to make sure this album sounded as fresh and as vital as the albums that first influenced us ten years ago. It's a sad fact that there isn't much good music out there—at least in my opinion. We all still listen to the older stuff for both motivation and pleasure. We wanted to make sure this album ranked along-side those 'classic' albums we've been listening to."

Indeed it seems as if **Chaos, A.D.** may well be the album that turns Sepultura into a major league metal attraction. For

surprising twists."

On such new songs as *Refuse/Resist* and *Slave New World*, Sepultura has definitely turned their sound in a new direction. The killer guitar riffs are still there, as are Max's frenzied vocals, but there seems to be a new-found depth and maturity to Sepultura's sound. Perhaps that's not so surprising when you consider that these boys have now been out of Brazil for five years and that they've been exposed to the big, wide, wonderful world around them. New ideas, new influences and certainly new technology has been thrust upon them,

years the novelty of the band's Brazilian heritage, and the uncompromising spirit they brought to their playing, has carried the brunt of Sepultura's call to arms. But now, stocked with an incredible array of new sonic thrashers, these guys seem intent on leaving their cult following behind. To further insure that their mission to increase their following is successful, the band has taken two drastic steps; they've widened their thrash-based musical foundation and they've released the album through major label Epic Records. Both moves seem guaranteed to provide the kind of response the band seeks.

"I think we made a mistake with our last album," Max said. "That one, **Arise**, really wasn't that different than the one before it, **Beneath The Remains**. It was too conservative in that it didn't take enough chances. We've taken chances before—especially with albums like **Schizophrenia**. But we wanted to take even more of those now. People were

expecting certain things from us on this album because of the previous two. I think they were shocked in some cases. This is still Sepultura, but with some very

PHOTO: GARY MONROE

Max the family man.



must be done our way. If anyone expects to hear us do a ballad in the future to get more airplay, they will be sadly mistaken. We will never compromise what Sepultura stands for in order to become more successful. We feel we've done the necessary things to have the best shot at success—the better label distribution, the different approach—but there are certain things we won't do. We are very proud of what Sepultura has accomplished, and we only want to add to that pride in the years ahead."

One of the ways the band plans on adding to their ever-growing legacy is by hitting the tour trail with more ferocity than ever. Already hailed far and wide for the sheer intensity they bring to each and every performance they play, in 1994, Sepultura plan to launch a world-wide attack that will see them literally bringing **Chaos** to every major city in the world.

"We are ready to go on the road," Max explained. "We're used to touring and playing live all the time, but because of the time we took making this album, we haven't been on stage as much as we'd like. We certainly plan on making up for that in the months ahead. This is a well-named album for us. We will bring 'chaos' to wherever we play—and everyone should be there to share it with us."

and they've responded in kind. Without sacrificing one inch of their hard-earned metal following, these boys from Brazil have taken a giant step forward.

"It's impossible to describe how different making this album was for us compared to some of our earlier recordings," Max said. "Back then, we were working with nothing more than the most basic equipment, but we didn't know any better. **Chaos, A.D.** was recorded with all the best state-of-the-art gear. But we didn't want to sacrifice any of the raw power that our fans have always liked just because we had the chance to use such wonderful gear. That's why we made this album as heavy and as rugged as possible. We used that gear for our advantage, not our disadvantage."

Now, as inevitably as spring follows winter, talk has begun in rock circles that Sepultura are poised to become "The Next Big Thing." With the doors for heavier metal being swung open by major labels over the last year, a strong track record behind them, and superstar acts like Metallica, Anthrax and Megadeth not scheduling new studio releases, it does indeed seem like the time is right for Sepultura's ascent to the top of the metal mountain. But don't expect these guys to go one step out of their way to seek greater fame and fortune. They want it—and they want it *bad*. But it's got to come on their own terms—or it won't come at all.

"We hear the talk that maybe we can join the likes of some very good bands," Max said. "But it

Sepultura on stage: "We become totally crazy up there."



PHOTO: KEVIN ESTRADA

The Scorpions have been around for more than 20 years. Yet unlike so many other "veteran" hard rock acts, these Teutonic Terrors neither rely on sentiment or their older hits to garner continued fan support. Each album released by vocalist Klaus Meine, guitarists Rudolf Schenker and Matthias Jabs, drummer Herman Rarebell and new bassist Ralph Rickermann is designed to expand the band's already vast following. To accomplish this task, the Scorps continually refine and redefine their technique, which as shown on their latest release, **Face The Heat**, has never been more powerful or as commercially accessible. Trends? Forget 'em! The Scorpions couldn't care less about what else is happening in the rock world. As we recently discovered during our conversation with Meine and Jabs, these German greats live in a world of their own making where the killer guitar riff is king.

Hit Parader: How do the Scorpions manage to stay "relevant" to a younger rock audience?

Klaus Meine: I don't believe we ever stop to consider that. We have been successful for a long time by making the

ful in America. When it came to **Face The Heat** we released different first singles in America and Europe. So, yes, there are differences, but I think that everyone knows that at our heart we are a hard rock band.

MJ: One of things we set out to prove on this album was that just because we had a

HP: How do you view the recent influx of American "grunge" bands and European thrash and death metal bands onto the scene?

MJ: As long as they are playing rock and roll, I think it's healthy. Hard rock music has changed, but not in the way many people have perceived it. It has not gone away or

SCORPIONS

HITTING THE HIGHWAY

music we like. There is obviously a large audience for what we do. If we were to start analyzing new musical trends or what kids in certain countries are listening to, it would take our attention away from what was really important. And perhaps people in America are not listening to exactly the same kind of music as the people in Japan or the people in Brazil. The Scorpions want to appeal to all of them.

Matthias Jabs: Bands that try to change with the times tend to disappear quickly. Very few groups are clever and talented enough to do that. A band like ours depends on our consistency. We will bring new elements into our music from album to album, but we like the fact that people recognize a Scorpions 'sound.' It's something you can recognize right away.

HP: Before you mentioned that fans in different parts of the world respond to different kinds of rock music. Are your European fans really that different from your American fans?

KM: In some ways yes, in some ways no. By that I mean that in America I think our fans think of us as more of a hard rock act—which is what we are. European fans are a little more open to accepting our softer side. We had an album out in Europe last year that featured *only* the ballads we've done during our career. I don't think that album would be success—

BY ANDY SECHER

hit single with a ballad, *Wind Of Change*, last time that people thought we were going to go in a softer direction but we didn't. I think anyone who's heard this record knows this is one of the hardest albums the Scorpions have ever done.

"Bands that try to change with the times tend to disappear quickly."

HP: Speaking of "wind of change," the rock world has certainly changed in the last few years. Are you anticipating the need to play smaller halls on your next American tour?

KM: It's still a little early to tell, but we'll do whatever is necessary. We are very aware that life is a little tougher for all bands out there right now, but we won't let any egos get in our way. We've played the giant arenas often enough, so if we get the chance to play smaller halls, we'll welcome it. But if the demand is there for us to play the arenas, I'm sure we'll be there as well.

gotten weaker. It's gotten stronger because it's become more diverse.

KM: We've always tried to take young, exciting bands with us on the road, so we feel we have stayed on top of what's happened in rock and roll. But there are many new musical styles out there. Some I like, some I don't. As long as a band is trying to create something new and refreshing then I like it.

HP: What's the biggest change you've seen in music during your 20 year career?

KM: I would imagine it would be the way that the bands reach the people. When we started out, radio hardly ever played our music—especially in America. And there was certainly no MTV to bring you into everyone's home. You had to go on the road and stay there for as long as it took. I think that made bands grow a little slower and it led to more bands having careers rather than overnight successes. Now with MTV, a band can become stars before they ever play one live show. That's a little scary.

MJ: We have always tried to take advantage of whatever new technology has been presented to us, but we've also tried to stay true to what made us successful in the first place. Many bands I hear today seem to change so much between albums. I don't like that. It's like they're not really being true to themselves or their fans. With the Scorpions, I think the fans always know what they're getting.



**SCHENKER
& MEINE**

HIT PARADER

★ SHOOTING STARS ★

SIMPLE AGGRESSION

They're young, they're loud and they're from Kentucky—there's a FORMULA for success if there ever was one! They're called Simple Aggression, and the simple, aggressive facts about this hard rockin' fivesome is that they approach the metal field with a fresh perspective that seems to leap at you from the grooves of their debut release, **Formulations In Black**. This is rough 'n tough metal played with a razor's edge intensity. If you've got a heart problem, weak kidneys or a prostate condition, you'd better be advised to stand clear when Simple Aggression plug in. These guys'll unplug your sinuses and plug up your ventricles with equal abandon.

"We've been able to just absorb a lot of different stuff then put it into the music the way we like it," said vocalist Doug Carter. "When you're from the part of the country that we call home it's kind of easy to avoid having too many direct influences. You just listen to some records, maybe see a few shows, then rely on your own talent and energy to take it from there."

Indeed, Carter along with guitarists James Carr and Darren McKinney, bassist Dave Stewart and drummer Kenny Soward, have created some of the most energetic music around. On such songs as *Sea Of Eternity*, *Frenzy*, and *Spiritual Voices*, these boys seem determined to shake the rafters and quake your mortal soul. But before you think that Simple Aggression are just another "turn the amps to '10'" thrash aggregation, let it be said that their "heavy ballad," *Of Winter* proves these guys aren't scared of slowing it down a hair and showing their "other side."

"We'll throw in a slower song if we think it's a great song," Carter explained. "There's more to this band than just playing loud and fast. We think when people listen to the entire album they get the entire picture of what we can do—and we hope they're impressed."

SIMPLE AGGRESSION



ENTOMBED

It's not hard to understand why a band hailing from Sweden might lean towards producing doom-laden Death Metal anthems. After all, the nation does have the highest suicide rate on earth. There's gotta be a reason—and it ain't the fish-heavy diet or even the confusing inferiority complex that seems to grip so many of these Scandinavians. After all the Swedes have much to be happy about. They've got a nation-full of beautiful blonde women who enjoy sunbathing bare-breasted on the beaches and in the parks. They've got a virtually nonexistent crime rate and low taxes. So, as former president George Bush might ask, "where's the beef?" According to the members of Sweden's premier doom metal merchants, Entombed, perhaps it has to do with the fact that for six months each year, the sun barely rises over the beautiful Swedish countryside.

"You live in darkness," said vocalist Lars Goran-Petrov. "We like that. But many people just go nuts. They find it depressing. It inspires us and our music. We play a very simple, intense kind of music that I'm sure is inspired by where and how we live."

With their latest LP, **Wolverine Blues**, which follows on the heels of their impressive EP, *Hollowman*, Goran-Petrov, guitarists Uffe Cederland and Alex Hellid, bassist Lars Rosenberg and drummer Nicke Andersson have given America a taste of what has already made them a sensation throughout Europe. Comparisons have already been made to such metal stalwarts as Slayer, by the band prefers to think that their style and sound is theirs and theirs alone.

"We know of other bands, but we'd prefer to just be judged against ourselves," Andersson said. "We draw upon different types of influences than anyone else. **Wolverine Blues**, for instance is drawn from the James Elroy book *The Big Nowhere* which tells of a murderer who is fascinated by wolverines. It's different than anything else out there."

ENTOMBED



[illegible]

CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

"You want us to say anything that comes to mind?" asked Accept guitarist Wolf Hoffman as we started our Rate-A-Video session. "Just like Beavis and Butthead, huh huh huh..." Yes, they've even heard of the famed MTV duo in Germany where Wolf and vocalist Udo Dirkschneider live. They had a good time catching up on all the latest clips.

I'd Do Anything For Love, Meatloaf

Wolf: I've heard this song before but I didn't know it was Meatloaf.

Udo: It's a good video so far. I like the song as well. I liked him a long time ago.

Wolf: It is a good video, but I don't quite get the story yet. It reminds me of Ozzy Osbourne; he's done stuff like this with castles and demons and stuff. It's a bit long though, isn't it?

Udo: It's sort of the story *Beauty And The Beast*. He's always done long songs.

Wolf: (After a while) My God, it doesn't end. Kiss him already and get it over with.

Udo: It's definitely the story of *Beauty And The Beast*. I liked it...

Wolf: It's just too long.

Heart Shaped Box, Nirvana

Wolf: Oooo, heavy stuff here. It's interesting. Certainly weird enough. It goes well with the music because it's uncommercial and not your average mainstream stuff. It seems like they've done it again.

Udo: It's a good song. I agree it's a very different video.

Wolf: The whole thing is kind of disturbing, but I guess they know what they want. Everyone was expecting them to do a more commercial kind of album...

Udo: And I think they've done it the other way around.

Wolf: It works for them and I guess that's what people like about them. They don't give in. But this is strange stuff.

Hocus Pocus, Gary Hoey

Wolf: The sound is kinda thin, like he recorded it in his bedroom. I like the remote cameras, and the monkey is great.

Udo: I like this video a lot, it's great. The monkey does it for me.

Wolf: I know this song, it was big in the '70s. This is really good, I like the color effects as well. It must be very difficult to

make a video with just one guitarist.

Udo: I always liked this song. Jan Akkermann was the original guitarist on it. But the monkey is great.

Wolf: Great guitarist. I usually don't like this style of playing, the Yngwie Malmsteen-million miles an hour players, but this is good. The video really works well with the song.

Black Lodge, Anthrax

Wolf: I'm waiting for something to happen here. It's a bit too artsy for me. I'm looking for a deeper meaning. The song? I wasn't too sure at first, but it's starting to pick up. It's like they are trying too hard to be mainstream, which is



Wolf Hoffman and Udo Dirkschneider: "Kiss is still a solid live band."

a big change from what they sounded like before.

Udo: The song really never takes off. I didn't care for it very much.

Gray, Fudge Tunnel

Wolf: Here we go. Heavy stuff is what we want. A low budget video for sure but it fits the music. It's aggressive and crazy and it works. You don't want a high class video for this music.

Udo: In a way, I like it. It's not really my kind of music, but it's good.

Wolf: It's a bit too thrashy for me, but I like elements of it.

Rapture, Morbid Angel

Wolf: It's a lot of noise really.

Udo: (as soon as the vocals kick in) No. Next.

Wolf: Wow, this is something else. Can't really hear a beat, can you?

Udo: No, but this kind of video really fits the band. The music is too much for me though.

Wolf: To me, if a singer sounds like that, it's not really singing. It sounds fake. I don't think this will be in heavy rotation on MTV. I wonder if these guys take themselves seriously or they laugh about themselves.

Udo: It's interesting to see a video like this and then they cut to an interview with the band and they are a bunch of nice guys. It doesn't fit.

Set The World On Fire, Annihilator

Wolf: I like this one, it's a record I would buy. It's got the traditional song character I like and a good riff. A good compromise between the weirdness and the song. Like I said before, if it's only a bunch of noise without song character, it doesn't do anything for me.

Udo: It's aggressive with a melody, a good medium, between rock and the thrash elements of today.

Wolf: The singer is a bit too pretty for this kind of stuff (laughing) with his curly hair and nice leather jacket. But you'd think with a song called *Set The World*

On Fire they'd put some cool black and white footage in it, or even a few effects.

Udo: There's too much of the band in here. Too traditional, but a really good song.

I Love It Loud, Kiss (Live)

(Both start singing along)

Wolf: There's 20 years of rock and roll history right there. If a new band did this kind of song now, you would start laughing, but these guys are rock and roll history so they could get away with it. They've influenced everyone, although they were never really original. They deserve a lot of credit. This video shows the band in a way that is Kiss. It's arena rock. We toured with them in '84, and this is how we remember them, a solid live band.

Udo: What more can I say? It's great.

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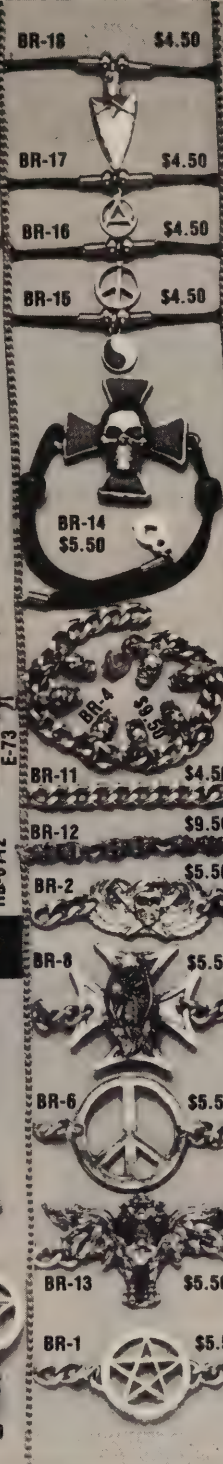
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HOBBY SHOP

BY ANDY SECHER

computer art—as well as his musical future—in this month's *Hobby Shop*.

Hit Parader: It's been a while since we last heard from you. What have you been up to?

Ace Frehley: Oh, a little bit of this and a little bit of that. I'm keepin' myself busy with a lot of things. I've been on the road with my band and we're playing all over the place. The reaction we've gotten has really been great. There are a lot of young kids there who I know were too young to have ever seen me in Kiss, so it's nice to know

puter set up at home, and I really enjoy going down there and working on my art. It's kind of a new art form, but it's really interesting.

HP: How long have you had this fascination with computer generated art?

AF: For quite a while. It's not something I've gotten into just recently. I've had computers for a long time, and since I've had a home recording studio for years, I've always been very interested in new types of technology. I've always had an interest in art going back to before I was even in Kiss. But I helped design some things for that band, and over the years I've always looked for new ways of expressing myself. The computers just worked out very well.

HP: How would you describe your artwork?

Ace Frehley is one of rock's most mysterious characters. He pops up, plays a few gigs, then seems to disappear back into the woodwork. Hey, they don't call the guy "Space Ace" for nothing! But evidently there's more to Mr. Frehley than just playing some hot guitar licks—there's a whole other "artistic" side to his personality which we uncovered in this month's *Hobby Shop*.

If Ace Frehley never again picks up a guitar (and rest assured that isn't about to happen any time soon) his place in the rock pantheon is already secure. As the lead guitarist in Kiss during that band's hal-

that I'm reaching a new generation of fans. And then, when I have time, I'm working on my art. I have my com-

cyon mid-'70s era, the "Space Ace" helped influence a generation of young axe slingers with his silicon slick leads and hard charging chords. Since he split with Kiss a decade ago, the

Ace Frehley hangs out with two guitarists he inspired, Pantera's Diamond Darrell, and Skid Row's Snake Sabo.

road has been a bit more rocky for Frehley. After battling to combat various chemical dependencies, he found that record labels weren't as anxious to support his latest work as they once were. It was at about that time that Frehley turned some of his creativity in a new direction—towards the creation of computer generated art. Recently we caught up with the inimitable Ace to discuss his fascination with



AF: I guess the best way to describe it would be to call it modern art. It's kind of hard to describe.

HP: We hear there are some shows planned for your art. Are you actually selling some of the pieces?

AF: Yeah... if people want to buy 'em (laughs). I've had a few exhibits already, and the response has been

"I've always had an interest in art going back to before I was even in Kiss."

how to play (laughs). I think the people I'm working with now are very good musicians, and we really sound great. I'd like to get them to record an album, and I'm pretty sure I will.

that the two of them later denied. So who knows? At this point in my life I'm certainly not losing any sleep about it.

HP: How does it feel when so many young musicians—from Skid Row's Snake Sabo to Stone Temple Pilot's Dean DeLeo—call you "their biggest influence"?

AF: Obviously it feels great. That's really a



very good. It's interesting because at those exhibits you tend to get some fans who are into my music, as well as some art people who maybe don't even know who I am. That makes things fun.

HP: Speaking of your music, do you have any new plans for recording?

AF: I'm always working on my music. But at the moment I'm not sure when a new album might come out. There has been some interest expressed by some labels, but I'm not in any hurry. I guess you could say that I'm just waiting for the right opportunity to come along.

HP: How would you describe the new music you're working on?

AF: It's rock and roll—that's all I know

HP: A few months ago Kiss released their **Alive III** album. Since you were such an integral part of the first two **Alive** discs, seeing that album must have been a strange moment for you.

AF: At this point Kiss is long in my past. I'll always love the band, and the music we made together, but what they do now really doesn't have that much of an impact on my life. I think those first two **Alive** albums are considered classics—I don't know if the third one is. That's all I need to say on the matter.

HP: Is it safe to say that there haven't been any Kiss "reunion" stories floating around in recent days?

AF: Well, those stories do come up now and then. I mean I've heard things directly from people representing Gene and Paul

Ace's art: Getting big bucks at New York galleries.

great compliment when young musicians come along and say that. I try and listen to new bands when I get the chance, and what I like is that some of the bands today are really trying to say something new and different. If the people who said I influenced them were just copying what I've done, I wouldn't like it. But the fact that they're doing their own thing is great.

HP: So Ace, are you happy these days?

AF: What's not to be happy about? I'm making my music, I've got my art—I'm busy. I guess that's enough to make me happy.

INDIE REVIEWS

POST MORTEM, *DESTINED FOR FAILURE*

Sometimes it pays to take as many loosely-connected hard musical styles as possible, toss them together, mix thoroughly, then dump them onto tape. What you're liable to end up with is something akin to Post Mortem's latest, *Destined For Failure*. On this bizarre disc, one can hear traces of punk, thrash, grunge, alternative and even a touch of, believe it or not, disco. When mixed with the band's lyrical fondness for such up-beat topics as death, mutilation and kinky sex, you end up with a package that in a single word is *weird*. But at least in this case weird is pretty good, and such tracks as *Pickle Bucket*, *Father Knows Less* and *Winner's Circle* at least present this band's music with a touch of humor that effectively offsets its inherent sickness.

Rating:***

LIFE OF AGONY, *RIVER RUNS RED*

This is a painful album to listen to in more ways than one. Life Of Agony are aptly named, for rarely in rock's history has a band emerged so totally enthralled with life's more depressing elements. These Brooklyn, New York rockers act like the proverbial black cloud casts a continual shadow on their lives and on their album *River Runs Red* that pervasive attitude is enough to wipe the smile off of anyone's face. This is music so dark, doomy and depressing that it should come packaged with its own razor blade for those who want to take their own "slice" out of life (by the way kids, *don't* try this at home).

Rating:**

SUCKSPEED, *UNKNOWN GENDER*

While the various nations can't seem to accept a unified vision of peace, economics or religion, it seems that they all have fallen under the lurching power of heavy metal. Germany has always been a breeding ground for all sorts of warped metal offshoots, and now with the release of Suckspeed's *Unknown Gender*, it seems as if those crazy Krauts are at it again. This six-song EP is packed with strange sounds and even stranger lyrics from first note to last, which in combination make for a grating, through not totally unenjoyable listening experience. As the late,

great rock critic in the sky once said, "This is music to invade Poland by."

PESTILENCE, *SPHERES*

Pestilence have grown up. Prior to the release of their latest album, *Spheres*,

certain jazz-influenced concepts, guitarist/vocalist Patrick Mameli and the boys have expanded their sound and scope with ear-shattering results. Such tracks as *Mind Reflections*, *Multiple Beings* and *Voices From Within* are thoughtful, imaginative presentations that sacrifice little of their sonic punch in order to convey their message.

Rating:****

DELIVERANCE, *THE ULTIMATE REVENGE*

From the upside down cross on the cover, to songs titles like *Troopers Of Death*, it doesn't take a genius to know that Canada's latest death metal export, Deliverance, isn't exactly breaking any fresh music terrain. In fact, if you haven't



Pestilence: Dutch rockers who show a more mature side on their latest LP.

these Dutch rockers were generally dismissed as second-rate death metal mongers with little new to say and no inventive way of saying it. But now, by adding

already heard *everything* that's on their album, *The Ultimate Revenge*, before, you just haven't been listening very hard.

Rating:**

RATING SYSTEM *****= EXCELLENT ****= VERY GOOD ***= GOOD **= FAIR *= POOR

SONG INDEX

90) THE STORY BEHIND THE SONG; I'M A GUN

91) BLIND REVOLUTION MAD

96) TAKE A LOOK (DEEP INSIDE OF YOU)

96) GODS OF SECOND CHANCE 100) CHANGE

104) TRUE BELIEF 104) HAIR OF THE DOG

COMPILED AND EDITED BY ANNE LEIGHTON

THE STORY BEHIND THE SONG; SHOTGUN MESSIAH'S *I'M A GUN*

There's a lot of violent imagery on Shotgun Messiah's latest album, **Violent New Breed**. That's because singer/bassist Tim Skold and guitarist Harry Cody, were able to transform their aggressions of losing half their band into making the new album, using the resources of studio electronics and each other's frustrated emotions. The result is a collection of angry industrial metal songs.

Although all the songs have a similar theme, about how violent the world is today, and all the songs sound like they've been impersonalized through machine metal, Cody told us he and Skold have always been into machinery as a musical influence. Since the beginning of their career Shotgun's demos always had an industrial feel, but because of an array of influences and sometimes—admittedly the desire to fit in with whatever was popular—Cody felt their albums had too many styles to really define the band. Cody says, "In the past there was not one song that told the whole story of Shotgun Messiah. On this album you can say that any song is us."

The Shotgun Messiah fans who work at **Hit Parader** have chosen because of it's sexual play on words, *I'm A Gun* as our favorite song. Cody says, that song is Shotgun Messiah because, "It's fast. It's brutal. I envision the song like a huge, metallic art deco train. It's a *Mannish Boy*—that old Muddy Waters blues song that says 'Damn, I'm one bad mother'—for the violent new breed."



I'M A GUN

As recorded by Shotgun Messiah

TIM SKOLD
HARRY CODY

I'm a runaway missile
you're my guiding light,
oh honey, you can make me deto-
nate.
I'm the copulation of the new salva-
tion,
I am heroin and cyanide.
I'm a thorn in the side of your alibi.
I'm a technicolor nightmare ride.
I'm a repossession of a blind obses-
sion.
I'm a chainsaw stuck in overdrive.

Let's start a fire,

90 HIT PARADER

lets walk the wire.
Hell yeah,
I'm a gun,
I'm second to none.
I'm a gun.

I'm a torture chamber,
the perfect stranger,
the meltdown at the nuclear plant.
I'm a .357
on my way to heaven.
I'm a freight train running out of
track.

Let's start a fire,
let's walk the wire,
hell yeah,
I'm a gun.
I'm second to none.
I'm a gun.

I ain't afraid of dying,
I ain't got spit to lose.
I'm gonna make the headlines,
I'm gonna make the late night news.
wop-bop-a-loo-bop, baby,
don't you step on my blue suede
shoes.

I'm the degradation of the constella-
tion.
I'm unwritten laws in black and white.
I'm a silicone chip on a power trip,
I'm an overload of megabyte.

Watch me bleeding holy gasoline.

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BLIND REVOLUTION MAD

As recorded by WINGER

KIP WINGER
REB BEACH

Into this world
little boy brave,
charity heart,
faithfully prays.
Heal the scars
unto his eyes.
Salvage the goodness
of dreams never lived,
dreams never died
again and again,
again and again.
Haunted by the trust of a child
with no place to go now.
Little boy brave
wanders the streets,
faithfully prays
but his broken arrows,
once filled with pride,
aimed and missed
at the dreams never lived,
dreams never died,
again and again,
again and again.
Haunted by the trust of a child,
never give in,
never give up.
Little boy brave
never lived
never died.

Appears to be
Blind Revolution Mad.
The mercy ends
where the mercy began.
Seem justified.
I'm turnin' this around.
Jawbreaker lawmaker,
have it your way.

Campaign smokescreen
glorifies the mainstream.
cities on remote control.
Meanwhile vigilante gangs
dig their fangs into the streets
they've overthrown
while plastic faces
run for king of this
disassociation land.
I'm dying to find
anyone who understands.
Behold.....

One more Blind Revolution Mad.
One more chance of a lifetime.

Rage runs rampant
always been abandoned.
Killin' for some pocket change,
blames being force fed rules,
governed by fools
slammin' you against the grain
and the Nation's glued to CNN
to watch their own creation.
Behold....

One more Blind Revolution Mad,
one more chance of a lifetime,
one more Blind Revolution Mad.

Fee Fi Fo fum,
one for all and all for one,
don't try to stop me.
I've already gone crazy.
one for all and all for one,
overthrow your kingdom come.

Don't try to stop me,
you're the reason I'm crazy.
Behold...

One more Blind Revolution Mad
one more chance of a lifetime,
one more Blind Revolution Mad,
mind in the gutter turned another
boy bad.
Oh Behold....

One more Blind Revolution Mad,
one more chance of a lifetime,
one more Blind Revolution Mad.

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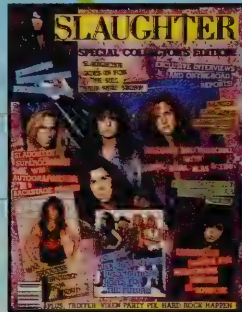
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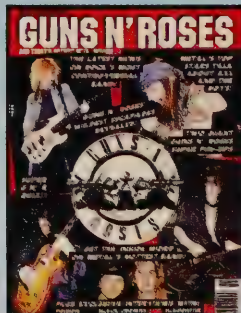
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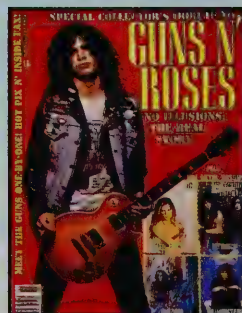
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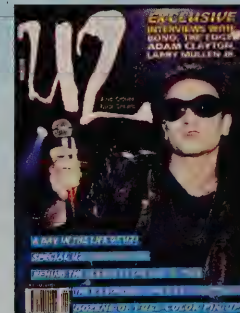
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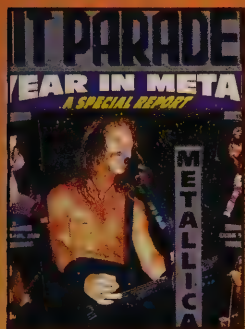
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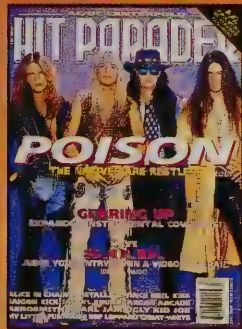
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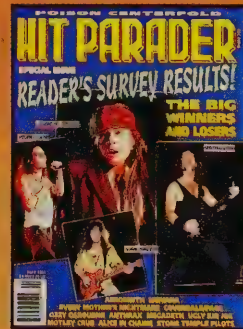
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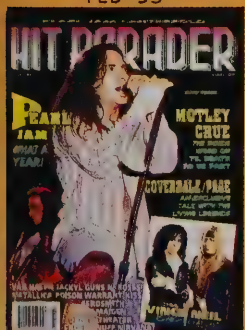
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ADDRESS _____

CARD# _____

PHONE# _____

CITY _____

STATE/ZIP _____

(ALLOW 4 TO 6 WEEKS FOR DELIVERY)

- | | | |
|------------------------------------|------------------------------------|------------------------------------|
| <input type="checkbox"/> JULY '91 | <input type="checkbox"/> SEPT '92 | <input type="checkbox"/> APRIL '93 |
| <input type="checkbox"/> FEB. '92 | <input type="checkbox"/> OCT '92 | <input type="checkbox"/> MAY '93 |
| <input type="checkbox"/> MARCH '92 | <input type="checkbox"/> NOV '92 | <input type="checkbox"/> JUNE '93 |
| <input type="checkbox"/> APRIL '92 | <input type="checkbox"/> DEC '92 | <input type="checkbox"/> JULY '93 |
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| <input type="checkbox"/> AUG '92 | <input type="checkbox"/> MARCH '93 | <input type="checkbox"/> SEPT '93 |

AUTHENTIC CONCERT ITEMS

QUICK -N- DIRTY 1-800-ASK-JOE-E

ALL REGULAR SHIRTS \$14.75

CREDIT CARD ORDERS ONLY 275-5633

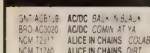
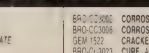
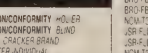
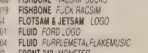
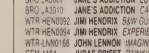
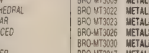
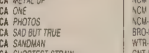
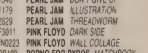
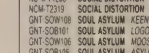

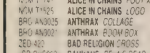
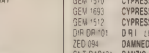
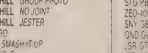
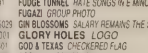

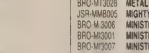
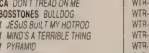
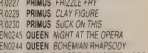
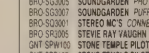

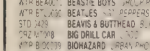
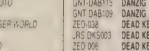
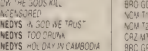
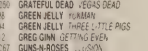
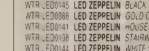
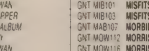

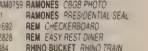
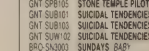

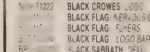
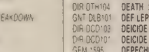
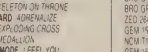
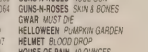
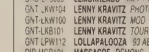
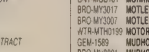
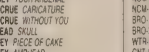
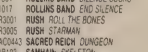


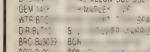
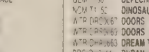
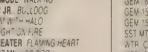
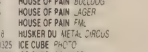
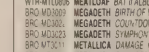
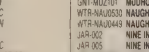
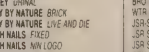
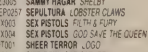
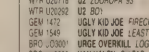

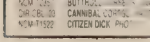
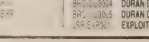
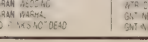

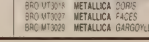
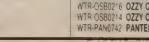
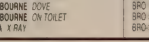
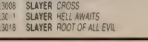


MOST SHIRTS LARGE & EXTRA LARGE • SOME MEDIUMS AVAILABLE

ALL OTHER ORDERS CALL: (714) 952-8625



 ALICE IN CHAINS NCM-T2343	 ANTHRAX BRO-AN3023	 BEAVIS & BUTT-HEAD STD-0347	 BEAVIS & BUTT-HEAD STD-0348	 BLIND MELON BRO-BN3006	 BODY COUNT WTR-BOD0018	 CANNIBAL CORPSE DIR-CBL101	 CHANNEL 3 QND-300	 CYPRESS HILL GEM-1725	 CYPRESS HILL GEM-1771
 DANZIG GNT-DAB101	 DEATH DIR-DTH105	 DEEP PURPLE BRO-DP3003	 DECIDE DIR-DCD102	 DINOSAUR JR. BRO-DI3003	 DINOSAUR JR. NCM-T2374	 DR. DRE GEM-1772	 FISHBONE BRO-FB3002	 FUNKDOOBIEST GEM-1756	 GIN BLOSSOMS SNY-GB2030
 GREEN JELLY NCM-T2701	 GREEN JELLY NCM-T2398	 HELMET NCM-T1380	 HOUSE OF PAIN GEM-1836	 IRON MAIDEN GEM-1603	 IRON MAIDEN GEM-1826	 JANE'S ADDICTION BRO-JA3001	 L7 GNT-L7B101	 LEMONHEADS BRO-LH3006	 LENNY KRAVITZ GNT-LKB109
 MEGADETH BRO-MD3025	 MEGADETH BRO-MD3026	 METALLICA BRO-MT3007	 METALLICA BRO-MT3047	 METALLICA BRO-MT3042	 MINISTRY BRO-MI3018	 MISFITS GNT-MIB105	 NINE INCH NAILS JAR-001	 NIRVANA GNT-NIW114	 OBITUARY DIR-OB103
 PANTERA WTR-PAN0515	 PANTERA WTR-PAN0217	 PANTERA WTR-PAN0218	 PEARL JAM NCM-T2571	 PEARL JAM NCM-T2350	 PEARL JAM NCM-T1125	 PEARL JAM NCM-T2351	 PORNO FOR PYROS GNT-POB107	 PORNO FOR PYROS GNT-POB103	 PORNO FOR PYROS GNT-POB101
 PRIMUS WTR-PRIO681	 PRIMUS WTR-PRIO406	 PRIMUS WTR-PRIO680	 PUNK VS. RAVER SST-MT039	 QUICK -N- DIRTY LOGO QND-100	 RADIOHEAD BRO-RD3001	 RAGE AGAINST THE MACHINE GNT-RMB101	 RAMONES WTR-RAM0646	 ROLLINS BAND NCM-T1183	 SLAYER BRO-SL3020
 SLAYER BRO-SL3018	 SMASHING PUMPKINS GNT-SMW102	 SNOOP DOGGY DOGG GEM-1833	 STONE TEMPLE PILOTS GNT-SPB101	 TOOL GNT-TOB101	 TYPE O NEGATIVE DIR-TON102	 U2 WTR-U20717	 VINCE NEIL GEM-1766	 WHITE ZOMBIE GEM-1547	 WHITE ZOMBIE GEM-1547

SAMPLE OF OTHER SHIRTS AVAILABLE
NOT PICTURED

 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002
 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002
 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002
 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002
 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002
 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002	 AC/DC BRO-AC2002

SILK WALL HANGINGS \$10.95

WH872	AC/DC	ARE YOU READY
WH450	AEROSMITH	LOGO
WH866	CHILI PEPPERS	CHILI PEPPERS
WH874	CULT	SONIC TEMPLE
WH870	CYPRESS HILL	SKULL
WH787	DOORS	MORRISON FACE
WH787	FAITH NO MORE	LOGO
WH787	GRATEFUL DEAD	SKULL & ROSES
WH873	GRATEFUL DEAD	STEAL YOUR FACE
WH835	GRATEFUL DEAD	SPIRAL BEARS
WH818	GUNS & ROSES	SKULL & HAT
WH830	GUNS & ROSES	ILLUSION
WH832	GUNS & ROSES	DOUGGERHEART
WH837	GUNS & ROSES	FOUR ACES
WH867	GUNS & ROSES	CARICATURE
WH839	GUNS & ROSES	COLLAGE
WH848	GUNS & ROSES	LOGO
WH828	GWAR	LOGO ART
WH871	HOUSE OF PAIN	FINE MALT LYRICS
WH833	IRON MAIDEN	LOGO
WH845	IRON MAIDEN	CHAINS
WH864	IRON MAIDEN	FEAR OF THE DARK
WH869	IRON MAIDEN	BE QUICK
WH451	JIMI HENDRIX	BURNING GUITAR
WH840	JIMI HENDRIX	STANDING
WH898	KISS	4 FACES
WH732	KISS	DESTROYER
WH847	LED ZEPPELIN	SWAN SONG
WH868	LED ZEPPELIN	COLLAGE
WH810	LED ZEPPELIN	AIRSHIP
WH754	MOTLEY CRUE	FEELGOOD
WH853	MOTLEY CRUE	DECADE
WH784	OZZY & RANDY	TRIBUTE
WH724	OZZY OSBOURNE	NO REST
WH861	PINK FLOYD	PINK FLOYD
WH837	RUSH	STARMAN
WH456	SLAUGHTER	STICK IT TO YA
WH803	TESTAMENT	SOULS OF ANGEL
WH873	TESTAMENT	FAITH NO MORE
WH868	UGLY KID JOE	UGLY KID
WH816	WARRANT	CHERRY PIE

LONG SLEEVE SHIRTS \$20.95

AE81101	AEROSMITH	LOGO
LS1756	ALICE IN CHAINS	CHESIRE
LS1748	BLACK CROWES	TARGET
ML019	BLACK FLAG	BREAKDOWN
ML021	BLACK FLAG	FAMILY MAN
GEM-5505	BOB MARLEY	SCAMS OF FREE
CLB208	CANNIBAL CORPSE	BUTCHER AT BIRTH
CAS202	CARCASS	DEFINITIONS
CPB1103	CHILI PEPPERS	TIKI HEAD
NOM-C194	CRAMPS	DO HEAD
GEM-5514	CYPRESS HILL	RED SKULL
DLB1101	DEF LEPPARD	LOGO
DDC209	DEPECHE	LEGION-PENTAGRAM
GEM-5596	DEPECHE MODE	CIRCLE
GEM-5687	DEPECHE MODE	FAITH
LS1747	DINOSAUR JR.	CASTLE
LS1884	HELMET	TARGET
GEM-5501	HOUSE OF PAIN	FML
GEM-5513	IRON MAIDEN	MONSTER
GEM-5524	IRON MAIDEN	BRING DAUGHTER
HEN0035	JIMI HENDRIX	PHOTOLOGO
KIS0125	KISS	4-PHOTOS
LE00157	LED ZEPPELIN	KNIGHT
YK004	NAPALM DEATH	LOGO
OB1205	OBITUARY	STACK OF SKULLS
OS00215	OZZY OSBOURNE	TATTOO
PAN0220	PANTERA	VULGER DISPLAY
C1396	PEARL JAM	ALIVE
PR0023	PRIMUS	CLAY FIGURE
RB01101	RAGE AGAINST MACH	POWER GUN
RAM0440	RAMONES	MONDO BIZARRO
SEP203	SEPTUPLA	POSSE
LS1748	SKINNY PUPPY	LOGO
NOM-C220	SOCIAL DISTORTION	LOGO
U-2023	U2	ACHTUNG BABY
GEM-5471	UGLY KID JOE	UGLY KID

Dr. Martens

NO HALF SIZES

3 HOLE \$89.95

8 HOLE \$89.95

SOLO STICKERS \$2.50

IMG-BL3001	BLIND MELON	STARBURST
IMG-CH3005	CYPRESS HILL	BLACK SUNDAY
IMG-DM3001	DEPECHE MODE	RED ROSE
IMG-DR3001	DR. DRE	THE CHRONIC
IMG-DD3002	DR. DRE	SKULL
IMG-FB3001	FISHBONE	LOGO
IMG-GD3001	GRATEFUL DEAD	STEAL YOUR FACE
IMG-HP3001	HOUSE OF PAIN	FML
IMG-IM3005	IRON MAIDEN	D.J.
IMG-LZ3003	LED ZEPPELIN	SWAN SONG
IMG-MD3002	MEGADETH	VIC GOES TO HELL
IMG-MT3007	METALLICA	HETFIELD DESIGN
IMG-NV3002	NIRVANA	IN UTERO
IMG-PA3002	PANTERA	POT LEAF
IMG-PF3002	PINK FLOYD	DARK SIDE
IMG-PP3003	PORNO FOR PYROS	ROCKET
IMG-PS3002	PRIMUS	PORNO MAN
IMG-CP3001	RED HOT CHILI PEPPERS	PORN 300A
IMG-SO3002	SNOOP DOGGY DOGG	LOGO
IMG-SE3001	STONE TEMPLE PILOTS	SWIRL PHOTO
IMG-SE3002	STONE TEMPLE PILOTS	LOGO

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TAKE A LOOK (DEEP INSIDE OF YOU)

As recorded by ERIC GALES BAND

EUGENE GALES

ERIC GALES

HUBERT CRAWFORD, JR.

Look around, what's the world coming to?

Some much need and many mouths we can't feed.

Broken homes and children left alone.

This old world needs a thousand changes
and here's what to do,
just take a look deep inside of you,
just take a look deep inside of you.

Make a place
where children can play.
It takes love
to take the hatred away
in our hearts
is the place we must start.

This old world needs a thousand changes
and here's what to do,
just take a look deep inside of you,
just take a look deep inside of you.

We're running in a race with time
and search for things that we may never find,
but if we look deep inside of our hearts
we can change this world
and be united as one.

Look around and tell me what do you see
but there's hope that we could live happily,
no more tears,
a better place it could be.

Take a look at the world,
we can change it,
I know that it's true.
Just take a look deep inside of you,

just take a look deep inside of you,
just take a look deep inside of you.

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GODS OF SECOND CHANCE

As recorded by METAL CHURCH

MIKE HOWE

KURDT VANDERHOOF

PAUL O'NEILL

In an act of desperation
he put a gun to his head.
In his mind, confusion,
nothing but delusion,
thinking he was better off dead.
No one to be his savior
from the vices he made.
Voices callin' to him
left his life in ruins,
drugs have led his mind astray.

God, don't you hear me?
God, don't you care?
'Cause if you did, my friend,
you wouldn't leave me hangin'

on this way.

Somebody turn on the lights,
somebody give me some air.
I'm in the middle of a nasty situation
that is leading me on nowhere.

I gotta hear you tonight.
I gotta know that you care,
you got me down on my knees
and I'm praying.
And I got to know you're really there.

The second hand is ticking,
time moves ahead.
Feel the shadows breathing,
whispering and seething
dealing inside my head.

A candle flame before me
flickers in dance,
as I sit here praying,
hoping that I'm swaying
the Gods of second chance.

All cry to heaven,
all cry for truth.
And while we wait for lights and thunder,
the devil is on the loose.

Somebody turn the lights,
somebody get me some air.
I'm in the middle of a nasty situation
that is leading me nowhere.

I gotta hear you tonight,
I gotta know that you care.
You got me on my knees
and I'm praying
and I got to know
you're really there.

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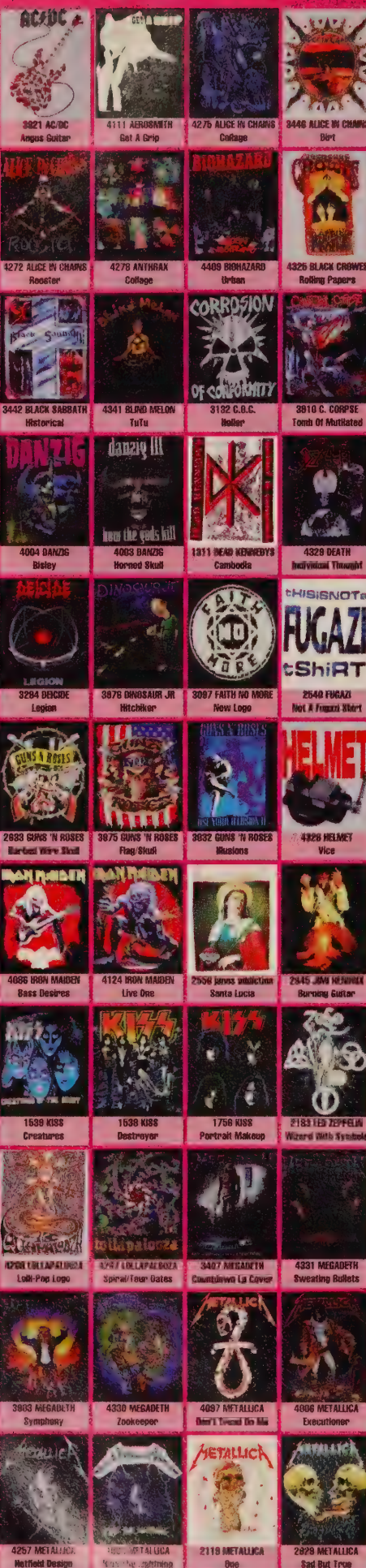
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CHANGE

As recorded by CANDLEBOX

PETER KLETT
KEVIN MARTIN
BARDI MARTIN
SCOTT MERCADO

As I stand here,
I ponder greater things.
No longer a part of—
A part of your lover's dreams.
So much for your common compli-
cations,
so much for your constant despera-
tion for what's to come,
it's all been written down,
written down.

But I feel that a change is—
a change is gonna come.
I feel so alive now.
And I feel that a change is—
a change is gonna come.

As I sit here,
I'll tell you greater things
no longer a part of a part of some-
one else's dreams,
so much for your common escala-
tions,
so much for your constant fabrica-
tions,
for what's to come,
it's all been written down, down,
down.
I said for what's to come,
for what's to come your way,
it's all been written down,
written down.

But I feel that a change is—
a change is gonna come,
I said I feel so alive now.
And I feel that a change is—
a change is gonna come.

Keep on time,
keep on time.
you run along,
keep on, child,
keep on, child.
You move along,
keep on my time now,
I run around for you,
keep on time,
keep on time,
you run along,
keep on child,
keep on child, you push it on,
keep on my time now,
I run around for you,
you don't know yet,
you don't know yet,
you don't know yet.
But you'll feel it in your soul.
You don't know yet,
but you feel it in your soul.
As I lay here,
I wanna fall asleep,
no longer,
no longer part of your TV screen,
a part of your TV dream.
I said, so much for your—
so much for your common compli-
cations.

So much for your—
so much for your constant despera-
tion,
for what's to come it's all been writ-
ten down,
written down,
but I feel that a change is—
a change is gonna come,
I said I feel so alive now,
and I feel that a change is—
a change is gonna come.

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TRUE BELIEF

As recorded by PARADISE LOSTNI

CHOLAS HOLMES
GREGOORY MCKINTOSH

Wretched will, host of pleasure surreal.
Closed the room where the last is
buried.

Rise or fall at your master's request.
You're unable to accept redemption.

I don't know about a true belief
here
with the 'lost' it's the same as
always.

All I want is the same, a true belief.

You can't wait to become a memory.
With the 'weak' it's the same as
always.

Stand confused lack of comprehen-
sion,
re-aroused by a thought of madness.

And I know that the truth is always
right.
But it's time to search for lies.
You're the only one I try to save
but the blood spills from your veins.

Call counting time till the end.
Death's wicked smile never fails.
The curse is cast, you've lost the
past.
Forevermore, a candle burns here
no more.

I don't know about a century of life
when the love of generations die.

I can see no good in taking your
own life
when any moment death calls...

All I want is the same, a true belief.

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HAIR OF THE DOG

As recorded by GUNS N' ROSES

DAN MCCAFFERTY
DARRELL SWEET
MANUEL CHARLTON
PETE AGNEW

Heartbreaker soul shaker,
I've been told about you.
Steamroller, midnight stroller,
what they've been saying must be
true.

Red hot mama,
velvet charmer,
time's come to pay your dues.

Now you're messin'
with a, a son of a bitch,
now you're messin'

with a son of a bitch.

Talkin' jivey, poison ivy,
you ain't gonna cling to me.
Man taker, born faker,
I ain't so blind I can't see.

Red hot mama,
velvet charmer.
Time's come to pay your dues.

Now you're messin'
with a, a son of a bitch.
Now you're messin'
with a son of a bitch.

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This month, you'll also get exclusive, in-depth articles on your favorite hard rock bands. Find out what's going on behind-the-scenes with Skid Row, Alice In Chains and Motley Crue. And hear what Metallica, Pearl Jam, Nirvana and Sepultura have to say about their new releases.

Besides regular features like Over The Edge, Shooting Stars, Rate-A-Video and Game Bytes, Hit Parader will discuss hobbies with Ozzy, catch the Scorpions live in concert, and talk instruments with Duff McKagan.

So don't miss the April issue of Hit Parader and get your special edition of the 25 Years of Metal and more!

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

with Ozzy to better understand his brilliance.

MISS

GUNS N' ROSES, THE SPAGHETTI INCIDENT?

The supposed Guns N' Roses "punk" album had been rumored to exist since the time the **Use Your Illusion** discs were released. And, in fact, much of the material on **The Spaghetti Incident?** does date from those sessions. But this album is more than a collection of cover tunes and homages to the band's punk roots. With tunes raging from the Stooges' *Raw Power* to the New York Dolls' *Human Being*. **TSI?** proves, as if there were still any doubts, that G N' R is a masterful rock and roll band, a group capable of taking any tune, by any band, and instantly making it their own.

HIT

METALLICA, BINGE & PURGE

This massive, all-encompassing live collection is the ultimate Metallica "survival kit" for any true-blue Metalliholic. Featuring three CDs worth of music and three additional complete concert videos, **Binge & Purge** is a package only a band like Metallica would have the guts, and the nerve to pull off. But they're all here, live renditions of the group's classic songs, plus a variety of hard-to-find B-sides, cover tunes and rarities. Despite the package's hefty price tag (hey, look at what you're getting), this is the **MUST HAVE** collection of the year. Do anything short of stealing in order to get it.

HIT

Oooooohhh, we're gettin' that "tingly" feeling all over! You know why? Of course you do! It's because it's time, once again, for our monthly tradition of editorial excess known as *Hit Or Miss*. The way it works is real complicated. We listen to albums. Then we say if we like 'em or not by putting "Hit" or "Miss" at the end. Got it? Good!

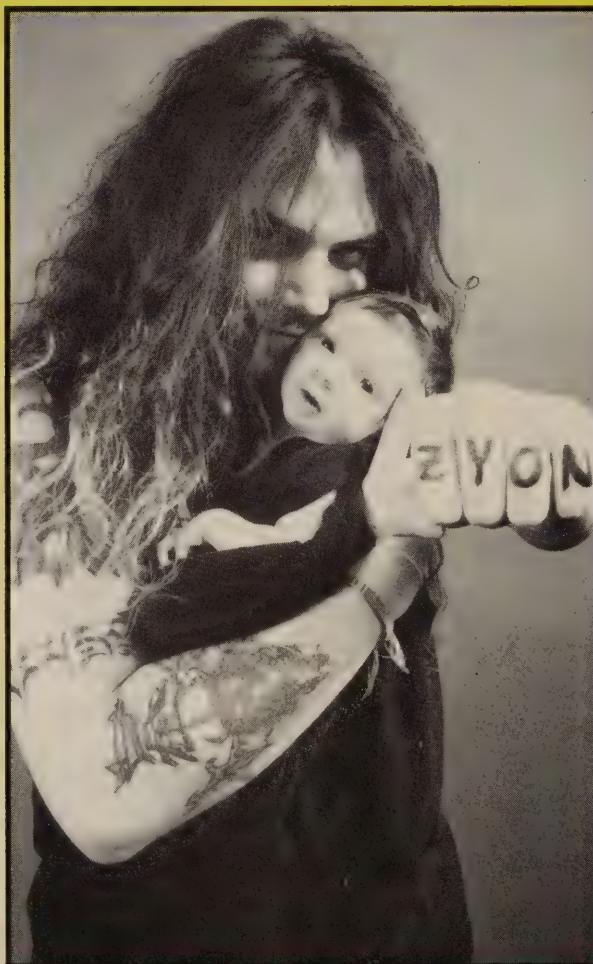
PEARL JAM, Vs.

It's hard to figure out just why Pearl Jam are as morose and angry as they are. Hey, you'd think a band that sold over five million copies of their first album would have a reason to smile. But on their latest album, **Vs.**, Eddie Vedder and the boys seem locked in the same dark and gloomy world they so brilliantly explored on **Ten**. While their latest offering may not feature a standout track to match the power of *Jeremy* or *Alive*, from start-to-finish, **Vs.** is a more powerful and consistent work. Some songs as *Animal* and *Blood* rock with an almost primal intensity, yet once again Vedder's lyrics touch both the heart and soul.

HIT

QUIET RIOT, THE RANDY RHOADS YEARS

For a brief shining moment in rock history, Randy Rhoads was The Man—the guitarist making the single greatest impact on the music world. As we all know, a tragic plane crash while Rhoads was on tour with Ozzy Osbourne robbed the rock world of his immense talents before they had the chance to fully mature. Still fascination with Rhoads' skills remain high, so there was much anticipation when it was announced that a "new" album would be released fea-



Sepultura's **Chaos A.D.** is bone-crushing.

turing both highlights of Rhoads' pre-Ozzy album work with Quiet Riot, as well as some previously unreleased live Q.R. tracks. Unfortunately, except for a few brief shining instants, the record fails to add much to Rhoads' legacy. You're better off picking up any of Rhoads' albums

with so much raw power, so much unabated anger and so much pure aggression that it threatens to tear one's stereo speaker asunder from first note to last. Check out *Territory*, *Amen* or *Manifest* to get a taste of Sepultura's potent metal magic.

HIT

METAL ACTION

NATIONAL TOP TEN

1. Pearl Jam, **Vs.**
2. Meat Loaf, **Bat Out of Hell II: Back Into Hell**
3. Nirvana, **In Utero**
4. Smashing Pumpkins, **Siamese Dream**
5. Blind Melon, **Blind Melon**
6. Rush, **Counterparts**
7. White Zombie, **La Sexorcisto: Devil Music, Vol. 1**
8. Stone Temple Pilots, **Core**
9. Aerosmith, **Get A Grip**
10. Def Leppard, **Retro Active**

HIT PARADER TOP TEN

1. Metallica, **Binge & Purge**
2. Rush, **Counterparts**
3. Pearl Jam, **Vs.**
4. Def Leppard, **Retro Active**
5. Candlebox, **Candlebox**
6. Iron Maiden, **A Real Dead One**
7. Wayne's World II, **Soundtrack**
8. Judgement Night, **Soundtrack**
9. Brother Cane, **Brother Cane**
10. Nirvana, **In Utero**

METAL IN ACTION

All Dates Subject to Change

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February 6 Davidson, MI

MEAT LOAF

February 27 Sunrise, FL

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2371	Aerosmith	3733	Dream Theater	6463	Ministry	7282	Joe Satriani
2541	Alice in Chains	3681	Enuff Z'Nuff	6672	Morrissey	7262	Scorpions
2681	Anthrax	3981	Extreme	6682	Motley Crue	7541	Skid Row
2523	Black Crowes	3471	Firehouse	6721	Mr. Big	7523	Slaughter
2524	Black Sabbath	4221	Peter Gabriel	6331	Ned's Atomic D.B.	7524	Slayer
2544	Blind Melon	4721	Grateful Dead	6341	Vince Neil	7261	Smashing Pumpkins
2661	Bon Jovi	4731	Great White	6461	Nine Inch Nails	7661	Sonic Youth
2691	David Bowie	4861	Guns N Roses	6471	Nirvana	7683	Soul Asylum
2852	Bulletboys	4361	Billy Idol	6723	Ozzy Osbourne	7682	Soundgarden
2881	Butthole Surfers	4691	INXS	7263	Pantera	7746	Spin Doctors
2525	Eric Clapton	4761	Iron Maiden	7321	Pearl Jam	7771	Bruce Springsteen
2664	Alice Cooper	5224	Jackyl	7462	Pink Floyd	7863	Stone Temple Pilots
2693	Cowboy Junkies	5831	Judas Priest	7641	Poison	7931	Mathew Sweet
2723	Cranberries	5472	KISS	7671	Porno for Pyros	8321	Tears for Fears
2853	The Cult	5366	Lemonheads	7745	Primus	8221	U2
2871	The Cure	5332	Led Zeppelin	1831	Queen	8262	Van Halen
3261	Damn Yankees	5962	Lynch Mob	1832	Queensryche	9272	Warrant
3265	Danzig	6252	Mitch Malloy	7265	The Ramones	9463	The Who
3331	Def Leppard	6251	Yngwie Malmsteen	7332	R.H. Chili Peppers	9682	Neil Young
3371	Depeche Mode	6241	Megadeth	7363	REM	1181	ZZ Top

PLUS...OVER 500 MORE! (If your favorite Band is not listed here, just press or say the numbers on your phone that contain the first 3 letters of the band, or artist's last name (i.e. **GUN**s n Roses = 486, Peter **GAB**riel = 422.)

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High Stylin'

BY JODI SUMMERS

The secret to success is to weather out any adversity and keep your sensibilities as human beings and realize that other people are human too.

Billy Sheehan
Mr. Big

There's always another lesson coming.

Tim Alexander
Primus

THE STARS SPEAK OUT!

We thought this month we'd stick to basics and ask various members of the music community: **Do you have any advice to your fans?**

Be honest with yourself and other people. Deceit and lying never work, it always comes back at you. It's stupid. Be true to what you want to do and work hard.

Jerry Cantrell
Alice In Chains

Don't bet on the races.

Rikki Rockett
Poison

I could never give our fans advice. You know what I want? I want some advice from our fans. They've got a better handle on this band than we do. I want our fans to tell us how to continue to be honest, how to continue to be whole and what I can do to make their lives better.

Sammy Hagar
Van Halen

Live and let live. You shouldn't force your beliefs onto other people. A person has the right to do what they want to do, unless they're harming themselves or someone else.

Axl Rose
Guns N' Roses

Stick with the things you like. Stay true to your colors. Don't do drugs; don't shoot heroin, don't drink in excess.

Dana Strum
Slaughter

I don't usually hand out fortunes. What if my little nutshell offering of wisdom were completely wrong? Somebody might swallow it.

Chris Cornell
Soundgarden

Think. Stand strong and be defiant for what you know is right.

Ted Nugent
Damn Yankees

Everybody needs to find their fix, that's what's important. It doesn't matter if it's working in a factory—that's great,

The world is getting tough out there. It's a little hard, so just keep the faith. Enjoy yourself as much as possible, and don't forget about your good points. Be a good person, even if it's just having a few friends and treating them nice. You should never forget who you are and live each day like it's your last.

Richie Sambora
Bon Jovi

It's one thing to get somewhere, and it's another thing to stay there.

Kip Winger
Winger

Keep a very open mind and an open ear to what's going on in the world right now. I remember in my younger years, I was very closed minded about a lot of things. That makes you stagnate. All of us are threatened by the same thing, we have to keep moving, to learn, grow and survive and help each other out.

George Lynch
Lynch Mob

If you don't do what you want to do, then you're just a whore doing it for the cash.

Gene Simmons
Kiss

Find out what you want to do and do it.

Keith Douglas
Tora Tora

Learn how to play two chords and then get an attorney before learning the third chord. In the early

days, we didn't know any better—we got ripped off. I'll spare you the gory details.

Tony Iommi
Black Sabbath

If it's not love, use a glove.

Sebastian Bach
Skid Row



Axl Rose:
"Live and let live."

congratulations for finding it. Sometimes people go through their whole life without finding their fix and they end up living their life with a question in their mind—was there something I wanted to do with my life?

Shannon Hoon
Blind Melon



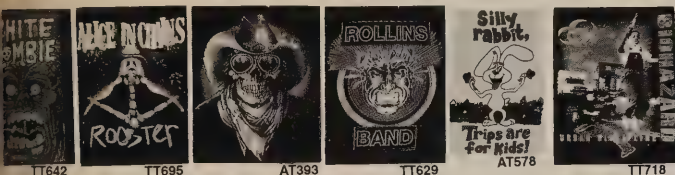
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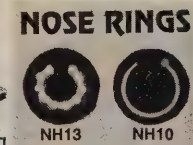
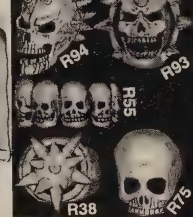
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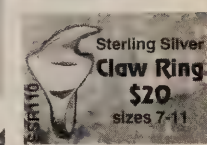
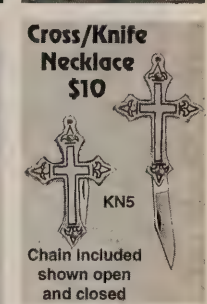
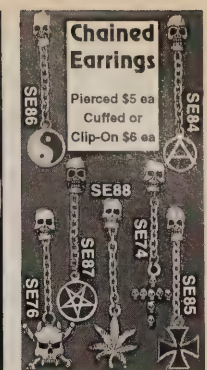
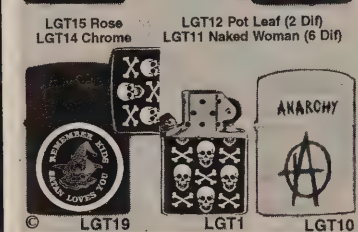
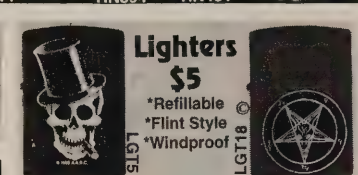
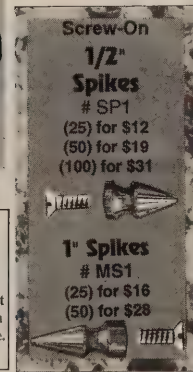
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GEARING UP

TECH TALK

BY JENNIFER FUSCO

For someone only 30 years old, Steve Vai has been in the music business a long time. He's done a series of Grammy-nominated solo projects (including *Passion & Warfare*), and he's been in such successful rock bands as Whitesnake and David Lee Roth. He is a guitar hero to aspiring artists, a veteran with years of experience and the master of a technique that has been labelled as "perfection" by a stream of admirers. Yet he continues to explore and create with his instrument, as he has with his new band, Vai, on their debut album, *Sex And Religion*. Recently, we spoke with the six-string maestro about all this and more in *Tech Talk*.

Hit Parader: What guitars are you playing these days?

Steve Vai: The one that I play now, is a new model of Gem guitars from Ibanez that I designed. Aesthetically, they're identified by being white with gold hardware which is really cool looking. They're very similar to the old Gems except I changed the wood of the body to alder. The pickups are different, they're a new style of Evolution pickups that I designed with DiMarzio, and they're mounted into the pickguard as opposed to being mounted directly into the body. All these things came about through intense experimentation.

For instance to come up with the different body, I had two guitars made identically, except one had bass wood and one had alder wood, and I would record them and play them back. I'd take a 24 track tape, record them, and listen to both versions, then you really hear the difference. I did the same kind of experimentation with the pickups too.

HP: What prompted you to start experimenting?

SV: I just wanted to expand. I'm not a real fan of the way a guitar is made. I don't really follow that stuff. I just pick it up and play it. If it's got a volume control, I turn it up, you know? If it's got a whammy bar, I try to beat the hell out of it. I don't know anything about neck dimensions, I don't really follow the electronics.

HP: Why, this time, did you decide to push your experimentation further?

SV: The mainstay of my experimentation came in sitting down and playing. I'm not like, pristine with my new instruments. If I get a new instrument, the first thing I want to see in it is a scratch or a bump or something. I think that gives guitars character. If you have like a '58 Les Paul or vintage guitars, you want to keep them in good condition, but all my guitars are beat to hell.

HP: You've been playing guitar for so many years. Do you still discover any new techniques?

SV: Oh yeah. If I sit and play the guitar for a few hours without stopping, I do at least one or two things that I've never done before, and that if I worked on them, would become a cool, unique technique. And then the challenge is to make it melodic, and not just a series of flailing notes.

"I'm not a real fan of the way a guitar is made. I don't really follow that stuff."

STEVE VAI

HP: How many guitars do you take on the road with you?

SV: I'll probably bring three regular guitars, the coral sitar, a six string acoustic, and a twelve string acoustic, and maybe the black Guild. And I have this triple neck now that Ibanez made me. It consists of a twelve string, a six string, and a fretless six string which is good for opening the show 'cause I do *An Earth Throwers Return*, which is an instrumental piece that we played on a fretless and go into *Here And Now*, which utilizes a six string and a twelve string.



Steve Vai: "The challenge is to make the guitar more than just a series of flailing notes."

HP: Do you go through many guitar changes through the course of a show?

SV: Well, my guitar changes come when I break a string. But usually, if I have three standardly tuned guitars, I'm pretty set. I used to go out with an obscene amount of guitars, but that's just ridiculous.

HP: How do you change guitars in the middle of a song if you break a string?

SV: I used to panic, now I just deal with it. With the rock and roll bands I've been in, it's not a big deal to just take the guitar off, and put another one on. I had it down with Roth where I could take the guitar off while I'm playing—first of all you have to readjust your playing when you break a string on a guitar with a whammy bar because it throws the entire guitar into a state of trauma. I had it down to where I had another guitar on a switching system so when I hit a button—not me but my tech—the other guitar would go on. So I'd play the guitar as I took it off, and I'd lay the guitar down while I was playing it and he would put the other guitar around me, then at the nod of my head, he'd hit a button and I'd let go of the other guitar and start playing the one that's on me.

HP: Do you have a favorite guitar?

SV: Yeah, it's my Evolution six-string White Gem. It's the one that kicks.

HP: Do you collect guitars?

SV: No, I'm not a guitar collector. I was over Mick Mars' house, who's a friend of mine, and you wouldn't believe his guitar collection. It's just beautiful. He's got vintage Les Pauls and Strats that are amazing. In a way, when I'm around people that do that, I get the urge to go out and buy all these old guitars but I don't know, maybe I should be doing it! It was always something that was out of my league when I was younger, and then finally, when I started to make some money, I fell in love more with vintage Harley Davidsons. That's what I splurge on. But I did go out once and buy a really old Strat—this beautiful, vintage guitar, it was very expensive, and it got stolen. So it's kind of discouraging.

HP: Do you remember the first guitar you ever owned? Do you still have it?

SV: My first guitar was a red Tesco, I bought it from a friend of mine, for like, five bucks. I think what I did was, I had to struggle with that guitar so much 'cause it was so hard to play and was so hard to deal with that when I got my next guitar, I just took the old one out into the street and smashed it.



PHOTO: EDDIE MALLUK

"I used to go on the road with an obscene amount of guitars."

HP: Do you wish you still had it?

SV: Actually, you know what? I smashed it, but a friend of mine wanted it, so he put it back together, and he has it. But I don't where he is, I haven't seen him in 20 years! You know, I like to control myself and be this level headed guy, but sometimes I get so frustrated with equipment, I have more fun smashing it than if I was to just be really calm and sedate about it and move on to the next thing.

HP: Do you often get frustrated with your equipment?

SV: Another time, I had this guitar and one of the things I hate doing is tuning it. It's such a pain in the ass, especially if

you have this tremolo system that just moves when you breathe. You tune one string, and all the others go out. So you have to sit there for hours. I had this one guitar that I liked and I couldn't get it in tune and here you are spending like a thousand dollars a day in the studio and spending hours tuning this guitar every day. I got really frustrated once and I had this urge to throw it so I threw it across the room and the neck just snapped and it felt so good to see it laying there, broken into pieces! It was like, 'Good for you. You deserved that.' Naturally, afterwards I felt bad, but it was an inanimate object. I am a lot more patient with people!

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

For some time now, we've been noting in this column how such companies as **Tama**, **Pearl** and **Yamaha** have risen through the ranks of drum-makers to rule the market on an equal footing with the classic names that have traditionally dominated drums—**Ludwig**, **Gretsch** and **Slingerland**. For some time now we've also been telling you about the latest products from "**DW**"—**Drum Workshop**. So it seems about time for us to note that of all the relative newcomers who've taken over the drum market, **DW** may in fact be the most dominant, or at least the most visible, right now. At least in the realm of popular rock and hard rock—from magazines to videos—it seems that the kind of drums you see being played most often these days are **DWs**.

It's easy to recognize **DW** drums: whereas most drum companies' lug sleeves—the fittings on the outside of the shells into which you screw the lugs that hold down rims—are long, thin tubes or rectangles, **DW's** are round. The stepped-disc design will be familiar to longtime drum aficionados from now-defunct **Camco** drums: in fact when that company went out of business, **DW** bought up the rights to **Camco's** designs, including the chain-drive bass drum pedal which **Camco** had pioneered, and which **DW** has now made arguably, the most popular design in the world. As far as we can tell, the round shape does nothing to help **DW's** lug sleeves function better (though, make no mistake, the sleeves are well-made as all of **DW's** other equipment), which

is to say very well made), or to make the drums sound better—it's purely cosmetics. (The one other drum company that ever used disc-shaped lug-sleeves was **Hayman**, a British firm that's also been defunct for almost 20 years).

Anyway, on to the matter at hand: **DW** has just introduced a new *Custom Snare Collection*, featuring some great-looking and sounding treatments of the drum

that's perhaps most central to the modern rock drum kit (along with the bass drum of course). **DW's** *Custom Snares* come in brass, wood and, most intriguingly, brass-wood hybrid shells. The *Vintage Brass* snares have lacquered natural brass finishes with brass-plated hardware, and come in 14" by 4", 14" by 5" and 14" by 6 1/2" sizes. **DW** says their high-grade vintage-brass shells have a mellower tone than most other brass-shelled snare drums—so, as always, check 'em out before you buy.

The *Collectors Series* wood drums feature **DW's** exclusive "10 + 6" all-maple shell with precision bearing edges, for the classic full-bodied warmth of wood; again the hardware is brass-plated. The shells come in such finishes as "Dyed Bird's Eye" Natural Maple (see the middle drum in the accompanying photo), Dark Gray, Pure White, Ultra Violet and Hawaiian Blue, in a huge array of sizes—12" by 5", 13" by 4", 14" by 5", 14" by 6", or 15" by 5".

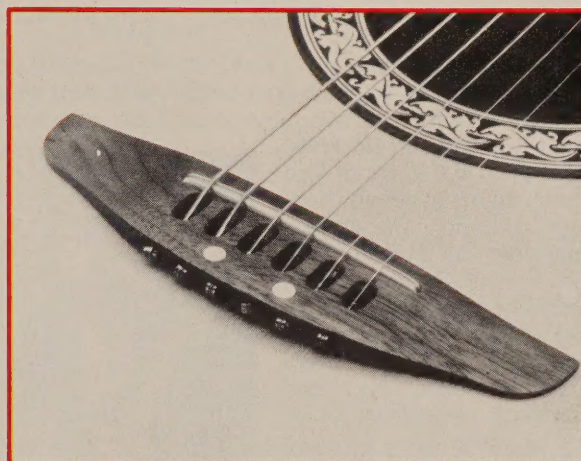
Finally, there's **DW's** *Edge Brass/Wood* snares, combining the brightness of brass and the warmth of wood—with clear lacquer-finished brass top and bottom sections sandwiching a Flame Maple midsection. Available in 14" by 4", 14" by 6", and 14" by 7" sizes with brass-plated hardware, their truly unique sound has to be heard to be believed (it's this column's guess the *Edge Brass/Wood* snare will become a new standard for jazz-rock fusion drummers).

Drum Workshop's *Custom Collection Snare Drums* range in price from \$588 to \$1,270—not cheap, but goods of this quality never are. For more information on these drums, and **DW's** other superlative drums and hardware, write **Drum Workshop**, 101 Bernoilli Circle, Oxnard, CA 93030.

DW drums: Perhaps the most dominant new drum firm.



Fender has now applied its patented *Fender-Lace Sensor* pickup technology—as heard on *Stratocasters* played for several years now by no less than Eric Clapton, among others—to acoustic guitars. The new *Fender-Lace Acoustic Bronze Sensor* faithfully amplifies natural acoustic sound with outstanding clarity, string balance, sustain, dynamic range, and fast attack response. The *Sensor's* versatile mounting design provides quick and easy installation with a non rattle, secure in-hole mount that needs no removing or detuning strings—and it's adjustable, so it fits acoustic holes from 3.6 inches (91.4 mm) to 4.25 inches (107.9 mm). Its height is also adjustable, to increase or decrease output volume, or to emphasize bass or treble. The *Acoustic Bronze Sensor* uses an outstanding array of exclusive high-tech **Fender** designs to get its warm bass, natural midrange and crystal-clear highs—such as Micro Matrix Combs, Radiant Field Barriers, and Iso Bi-Flux Dual Fields, not to mention low-energy particle magnets and ultra precision micro-winding. For more info write **Fender Music Instruments**, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 85258.



Dean Markley's new line of "personal amps"—for those seeking a small but powerful amplifier for rehearsal or recording—includes the *K-15* and *K-20* guitar amps, and the *K-20B* bass amp. While compact, they are also powerful and feature-laden, with silent channel-switching, EQ, line out, headphone jack, and foot-switchable tube-style overdrive. The *K-20B* has a 3-band EQ, treble-boost switch and 25 watts of peak music power. All personal amps are covered in 32 oz. black tolex with heavy duty protective corners. As for **Dean Markley's** *XXT* bridge-saddle pickup for acoustic guitars, *Guitar World* magazine recently chose it as the best in its class, for its very high output and dead-quiet, hum-free operation. The *XXT* comes in widths to fit most any guitar, and is virtually invisible once installed. For more info write **Dean Markley Inc.**, 3350 Scott Blvd., #45, Santa Clara, CA 95054.

Curbow's new *Petite Series* bass guitars deliver great bottom without breaking your back—living up to their name with small, lightweight, thin bodies and standard 24-inch scale necks. They weigh only 7 to 9 pounds each, and are only 44 inches long and 1 1/4 inches thick. The necks and fretboard are constructed of **Curbow's** patented "Rockwood"—a pressure-treated hardwood laminate impregnated with liquid thermo-setting plastic resins. The necks are further reinforced with adjustable truss rods. The ultra-slim lightweight bodies are made of select exotic woods. For more on these gorgeous, great-sounding basses write **Curbow String Instruments**, 57 Crooks Ave., Clifton, NJ 07011.



VIDEO VIEW

THE LATEST IN HOME ENTERTAINMENT

BY ANNE LEIGHTON

As we continue to wait for a new Skid Row album, those "youth-gone-wild" decided to treat us to two new home videos, **Roadkill** and **No Frills**. **Roadkill** is two hours of Skid Row on stage, in hotels, back stage, and under the stage—around the world during their most recent 22 month tour. **Roadkill** features the original video for *Psycho Love*, which the band filmed in 3D, and two pairs of 3D glasses are included so, as singer Sebastian Bach says, "No one has to watch the video alone." (120 min./\$19.98-VHS/\$29.98-laserdisc/A*Vision). The Skids other package is **No Frills**, which features videos from the band's recent albums, **Slave To The Grind** and **B-Side Ourselves** (50 min./\$12.98/A*Vision Entertainment).

Skid Row: Their Roadkill vid, comes with two sets of 3-D glasses!

For the first time in a decade, we didn't wait eons to hear a new Def Leppard album. With **Retro-Active** still cooking on the charts, we certainly didn't expect a video compilation from the Sheffield songsters. So **Visualize** was a sweet surprise to our eyes! Among the rarities included are TV appearances by the band, Joe Elliott singing with Ireland's Hothouse Flowers on *I Wanna Touch You*, and the band giving their inner-most feelings about the transition of guitarists from Steve Clarke to Vivian Campbell. Also included on **Visualize** are such familiar videos as *Let's Get Rocked*, *Have You Ever Needed Someone So Bad*, *Tonight*, and more. (90 min./\$19.95/PolyGram Video).

Dream Theater's **Images and Words—Live in Tokyo** is more than just live performances from this progressive metal quintet.

On the group's first home video, drummer Mike Portnoy finally puts his videotaping hobby to professional use, supplying back stage footage of the band. Portnoy has been documenting the band with his camcorder since they first formed in the mid-'80s, and he's captured the band and friends having fun, which does much to dismiss the band's seemingly serious persona. (90 minutes/\$16.98/A*Vision). Pantera's second home video, **Vulgar Video** is out and shows the band on and off stage, plus vid-clips like *Mouth for War*, *This Love and Walk* (60 min./\$16.98/A*Vision).

There's lots of good, new sports videos out. Check out Arnold Palmer's golfing videos from Vestron for \$19.98—**Mastering the Fundamentals**, **Course Strategy**, **The Scoring Zone** and **Practice Like a Pro**. Paramount Home Video has an instructional video series in six parts called, **Golf And All Its Glory** (\$19.95 each). Slapstick actor Leslie Nielsen made a video **Bad**



Golf Made Easier, in which he decrees, "I don't play golf to feel bad. I play *bad* golf to feel good." (\$19.98/ABC Video). Auto racing fans will like **Indianapolis 500, 1993** (\$14.95/PolyGram Video), and some Grand Prix racing videos, **Monaco Grand Prix**, **San Marino Grand Prix**, **Brazilian Grand Prix** and **Phoenix Grand Prix** (\$34.98-laserdisc/\$14.98-VHS/BMG Video).

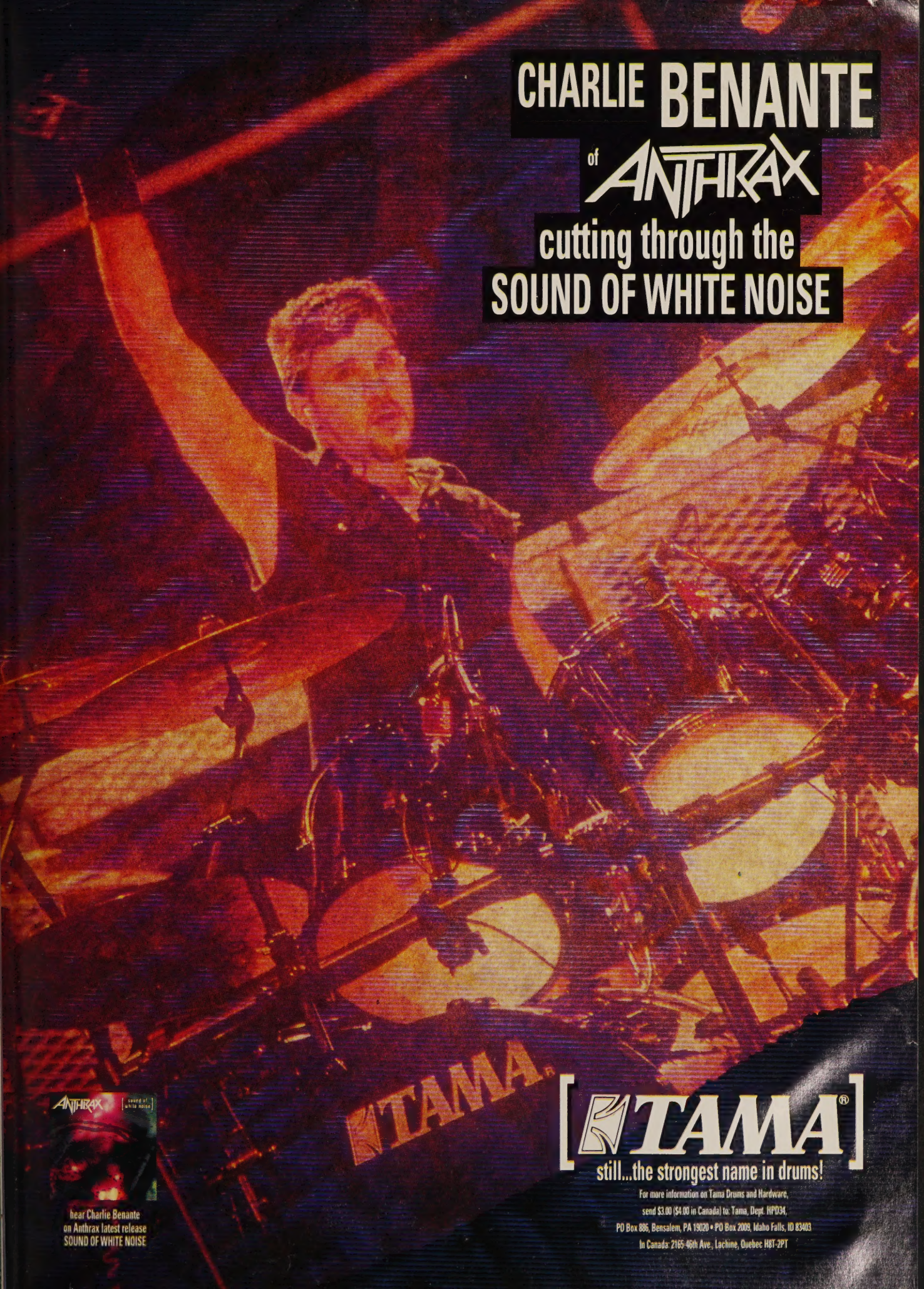
There are great, new martial arts flicks available, including the recent box-office smash, **Dragon: The Bruce Lee Story** (\$39.98/MCA Universal), Chuck Norris' **SideKicks** (\$59.95/Columbia TriStar) and **One Riot, One Rangers** (\$89.98/Cannon), which is the pilot for his TV show, **Walker: Texas Ranger**. Chuck also hosts a documentary, **The World Of Martial Arts** (\$19.98/MCA Universal). Kickboxing great

Kathy Long saves the day in **Knights** (no sugg. retail/Paramount) and 12 year old black belt Ted Jan Roberts meets his idol Don "The Dragon" Wilson in **Magic Kid** (no sugg. retail/PM Entertainment). Other "chop 'em/sock 'ems" include Lorenzo Lamas' **Bounty Tracker** (\$89.98/Republic Pictures), **Martial Outlaw** (\$92.98-VHS/\$34.98-laserdisc/Republic Pictures), **Samurai Trilogy 2, 3** (\$49.95-laserdisc/Voyager), **Private Wars** with Steven Railsback (no sugg. retail/PM Home Video), **To Be The Best** with Martin Kove and Michael Worth (no sugg. retail/PM Entertainment). MCA/Universal has lots of martial arts greats for \$19.98 like Billy Blanks' **Talons of the Eagle**, **tc 2000**, **Back In Action** and **Ring of Steel**. Also on MCA are Kung Fu star Cynthia Rothrock's films, **Tiger Claws** and **Martial Law II: Undercover**. Her **Lady Dragon 2** is available care of Imperial (\$92.95). There's cool swordfight duels in **Return of the Three Musketeers** with great actors

Oliver Reed, C. Thomas Howell, Richard Chamberlain and Michael York (\$89.98/MCA Universal). And MGM/UA has reduced the cost of famous martial arts flicks to \$14.95—Jean-Claude Van Damme's **Death Warrant** and several **Rocky** films (**Rocky, II, III, IV**). We figure one of these movies is gonna inspire you to learn some self-defense, and recommend the instructional video **Boxout-Fitness Boxing For Women** with Jill Goodacre and Sugar Ray Leonard (\$19.98/PolyGram). One other workout video is **Warm up with Traci Lords** (\$14.99/Brentwood Home).

Some team sport videos include the Emilio Estevez hockey movie, **The Original Mighty Ducks**, which comes with a T-shirt (\$19.99/Walt Disney). A great, new basketball video is **The Chicago Bulls' Historical Third Championship Season** 'cause it shows the last time Michael Jordan ever played pro ball (\$19.98/NBA Entertainment). PolyGram has football videos including **The NFL Insider** about scouting and football's "meat market" (\$19.95), **NFL Rocks** football action with music by Van Halen, Ugly Kid Joe, ZZ Top and Living Colour (\$19.95) and **THE NFL's 15 Greatest Comebacks** with Joe Montana, Roger Staubach and the Buffalo Bills proving that miracles do happen (\$14.95). There's also **LT**, the biography of Lawrence Taylor—the top defensive player of The New York Giants (\$19.95).

General sports videos includes bloopers on Marv Albert's **The Albert Achievement Awards** (\$14.98/Fox Videos), **Sports Greatest Rivalries** (\$14.95/Columbia TriStar), plus more **Championship Moments and Greatest Moments in American Sports** (\$14.95 each/Columbia TriStar).



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